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THE FUTURE CAR.
What a lot of pretty actresses there are in the Professional Woman's League!

I sat in a corner at the big reception, the League gave at the Astoria last Monday afternoon, and saw them all about the place, all looking happy and smiling and jolly as could be. Somehow I had always imagined that the League was composed of grim and strong-minded "literary" females who had ink on their fingers and wore their hats on the side of their heads.

Quite the contrary, though. They looked frivolous enough to be society women at a tea, and wore beautiful French gowns and Spring hats that dazzled one.

And Mrs. A. M. Palmer brought her gavel down in a way that showed she knew how to use it. Bang! "Will the ladies by the door please stop talking?" she said, sweetly but firmly. They stopped.

Big! "Will the ladies at the back of the room be kind enough to sit down with as little delay as possible?" They sat down. They were the most obedient lot of people I ever saw.

There was one face missing at the League reception, and many were the queries made as to the reasons for "Starry's" absence.

"Starry" is Miss Ella Starr, the clever woman writer and poet, who is so well known and so well liked by theatrical people and newspaper people, and, in fact, all the people that have ever met her.

She is one of the pluckiest, bravest, noblest women that ever lived, and for the last few weeks she has been quite ill at her pleasant home in Harlem. She has been just as plucky and as brave in her illness as she is now, and she is recovering rapidly. I learn from a letter received to-day.

Miss Starr is one of the most ardent Leaguers, and is always in the front ranks of its workers. She is also a member of the Twelfth Night Club and lots of other organizations.

I used to accuse her of being a "finer." I think she belongs to about sixteen clubs now. It isn't her fault. They propose her and elect her unanimously before she knows anything about it.

Kate Claxton was at the League reception, and I met her afterward at a quiet little luncheon. I went in disguise, and they all thought I was grown up.

I remembered seeing The Two Orphans years and years ago. Uncle Tom's Cabin was the first play I ever saw and The Two Orphans was the second. I used to weep copiously over both of them. It seemed strange to sit there passing nuts and things to poor Louise. I almost expected to see the snow drift down from the ceiling. And Louise looked just as young and charming and graceful eating her dinner, as she did when I saw her on the stage umteen years ago.

And talking of snow—She told a story that was a little fishy, though. I didn't dare to say so then, but now that I am safely at home I would like your opinion of it.

Once, she said, at Montreal she was in a snowstorm, a real snowstorm, mind you, where the flakes were as big as dinner plates and flat. She said they came down steadily for an hour. Big as dinner plates. Flat as pancakes.

She said this story was absolutely true. I suggested that it would be a good sort of a snowstorm to introduce in a play.

"But nobody would believe it," she said. "If you can get people to believe the story," I said, "I think they would take the snowstorm with the audience except. You could have them begin small and gradually come down in the dinner plate size. I think it would make a big hit."

She said she'd think about it. But every time I think of those flakes it gives me a chill.

I think almost everybody in New York is interested in the personality of Jessie Wood, the Evening Journal's critic, whose humorous sketches or "diagrams," as she calls them, are so genuinely funny.

This is the way she describes herself in an answer to a writer, who is collecting data regarding women workers on the newspapers:

"My rule is not to talk about myself. Not modesty you know; but one thing, I seldom get the chance; another is that my feeble little career—good work—career—is not worth making a fuss over. Most newspaper women carry the scalps of editors on their watch chains—or think they do—but most women are fools. I have only a lucky penny on mine."

"What shall I tell you of my past? Only daughter of wealthy parents—tired of society, and doing newspaper work merely for amusement. Indifferent to men and bored by women. Men like me sometimes—because I listen well; women because I don't tell them about my love affairs. They tell me theirs and think I listen; but I don't. Simple tastes—little ambition. Have had appendicitis. Have nothing against the stage except that it thinks itself more important than haberdashery or politics. Have a chafing dish, but don't use it."

While this frivolous résumé is interesting, it gives no idea of the energy and ability of this clever woman, who is a prodigious worker, as is evidenced by her daily article. Copy for evening papers must be at office somewhere about sunrise, and if a critic gets home from a performance before midnight and gets copy in for the next day it takes some tall hustling.

And that is just what Miss Wood does. She is young and pretty, and talks with a decided English accent.

I always wonder why it is that people who work on evening papers ever go home. I should think they would just stay right at the office. They don't get away until about 6 at night, and they must be back at 7 in the morning, and in the meantime they are supposed to make the acquaintance of their families and go to funerals and theatres and do writing at home.

I have in mind one brainy editor who I have always heard was a great society man. Whenever his name is mentioned some one says: "He's in with the Four Hundred, you know. No end of a society man. One of the smart set."

Of course, I have always looked at him with

awe, and wondered how it must seem to be an editor and be in society at the same time. Somehow the idea fascinated me.

One day I asked: "What time does he get here?"

"Seven o'clock every morning."

"What time does he leave?"

"About 5. He lives down on Long Island, you know, and it takes him an hour and a half to get home and to get here in the morning."

"H'm—that means that he must get up about 4 in the morning, doesn't it?"

"Yes—and he told some one the other day to telephone him to his house any time before 5 in the evening. He said he retired every night at 8.30."

That's a nice sort of a society man, isn't it? He must do all his frivolous Sundays.

SARDON'S PAMELA.

The sub-title of Pamela in French, *La Marchande de Frivolité*, is nearly untranslatable. Frivolities in the French of the eighteenth century designated the numerous nick-nacks used by women. Sardon's new heroine is a shop-keeper of the Directory period. Among her clients she numbers all the fashionable women of the time, including Mesdames Tallien, Hamelin, and Beauharnais, late Empress Josephine.

Pamela is a woman of her period, and she does not hesitate to admit that she has a lover. During the Directory one lover was considered the height of discretion and a proof of austere virtue. Pamela's lover is a rabid republican, the architect of the Temple, Bergerin.

Pamela's heart has been touched by the address of The Dauphin confined in the Temple, and she decides to help the royalists, who consider their King. But the plot is discovered by Bergerin, and he is about to seize the basket in which the Dauphin has been hid by Pamela, when she raises the sheet that covers the child, and the poor, weak creature throws himself spontaneously, as if seeking protection, into the arms of Bergerin. The republican's heart is touched, and he personally surrenders the child to its father.

Bergerin, the famous director, hears of the Dauphin's rescue and pursues the royalists. He is compelled to surrender to them, as they are in greater number, and, making the best of the situation, leads a band in the Dauphin's flight. Pamela all along has duped the astute statesman, and what is even more galling to his vanity as an irresistible conqueror of feminine hearts is the ironical laughter with which Pamela receives his declarations of love. She remains faithful to Bergerin, whom she worships all the more since he has shown himself not only a man of the sternest republican principles, but one in whom tenderness and pity are not absent.

The French critics describe the play as one of the happiest conceptions of Sardon. They even declare that it is as good a play as Madame Sans Gêne. The construction is described as masterful, and the characterization of the numerous personages is admirable. The smallest parts are so clearly defined that each character stands out in bold relief.

Rejane's success in the part of Pamela is pronounced. The role is formidable, running the whole gamut of emotions. The part of Bergerin is equally prominent. The settings are minutely correct, and the costumes are gems of sartorial art.

EDWARD HARRIGAN.

It is interesting to consider the career of Edward Harrigan, whose portrait appears upon the first page of this number of The Mirror. Mr. Harrigan was born in the old Seventh Ward, New York city, but made his theatrical debut at San Francisco, where he formed a partnership with Sam Rickey. After a few years with Rickey he met the late Tony Hart, and their vaudeville act, Little Fraud, made a national success. From a prolonged engagement on the Bowery, in this city, they moved to Broadway, and soon arranged with M. W. Hanley to tour them in a play called The Doyle Brothers, in which they appeared all over the country.

Returning to New York, Harrigan and Hart opened a theatre of their own at 514 Broadway, with Mr. Hanley as manager. Mr. Harrigan's first pretentious dramatic work was Old Lavender, and upon its heels followed a long series of successful plays, presented at 514 Broadway, 728 Broadway (Theatre Comique), the New Park Theatre (upon the site of the present Herald Square), and Harrigan's Theatre, now the Garrick. Among the long list of memorable productions were The Mulligan Guards, Dan's Tribulations, Cordelia's Aspirations, The Leather Patch, McSorley's Infatuation, The O'Reagans, Squatter Sovereignty, Waddy Goggin, Pete, Investigation, and Belfry and the 400.

Both before and after the retirement of Tony Hart, Mr. Hanley directed successful tours of the country for the actor-author. Few playwrights may claim to share with Mr. Harrigan the distinction of having written no less than twenty-three plays, each of which has run more than 100 nights in New York city.

Mr. Harrigan is now touring with great success in his remarkable impersonation of Old Lavender, a characterization generally regarded as the best of his extensive repertoire. His tour is under the management of W. J. Hanley.

ANOTHER NEW THEATRE.

Niagara Falls is another city that is to have a new playhouse next season. For the past year there has been no theatre in the town, and theatregoers have been forced to journey to Buffalo for amusement. Plans have been completed for the new theatre, which is to be ready by Jan. 1, 1899. It is to cost \$60,000 and will have a seating capacity of 1,315, and a stage 60 by 50 feet. Commodious dressing rooms, adequate heating and lighting facilities, comfortable seating accommodations, and above all, fire proof construction throughout, will make the house first class in every way.

CELEBRATION AT THE BROADWAY.

The tenth anniversary of the Broadway Theatre was celebrated last Thursday evening. Little histories of the house were distributed as souvenirs, and a banquet was given by the business staff to Manager Andrew A. McCormick and the members of The Highwayman company. The enjoyable repast was served on the stage after the evening performance.

HOWARD AND KLEIN'S NEW PLAY.

The play being written jointly by Bronson Howard and Charles Klein will be ready for production next Fall. It is a comedy of Washington manners of to-day, with a dramatic background; in fact, it is said that it tends to the melodramatic in action.

PROFESSIONAL DOINGS.

The Blaisdell and Brown Empire Comedy company closed season at Brazil, Ind., on Feb. 9. Several of the company reorganized on the commonwealth plan, under the management of J. Henry Gordon, a former member and late manager of Flora Stanford's company and the Southern-Price company, and will play pieces with short casts and farces, trying to finish the season and work homeward. They have adopted the title, Empire Stock Comedy company.

James R. Adams' Pantomime company, Protector, filled a successful engagement at the Eden Theatre, Paterson, N. J., week of Feb. 14. Mr. Adams contemplates a trip to the Pacific Coast after Lent. His brother, George H., joined the Hanlon's Superba company at Columbus, O., for the rest of the season.

E. Kinsbergen, musical director of the Harrmann the Great company, has composed a patriotic song, entitled "The Heroes of the Steamship Maine," which he gave for the first time during the Harrmann's performance at the Bijou Theatre, Pittsburgh.

John A. Stevens will appear in the new Unknown at the Star Theatre the week of March 31.

Porter J. White in Faust under management of George A. Mansfield, is making a tour of Michigan, Indiana, and Ohio.

Charlotte Deane is winning praise for her performances in The Cat and the Cherub and in A Gay Deceiver.

Edwin P. Hilton, manager of Monroe and Hart in The Gay Matinee Girl, writes from Denver that his season is unusually successful, and that it bids fair to close with substantial profit. He expects to remain out until the middle of May, and to reopen during August next. Mr. Hilton will soon make an announcement that, he claims, will astonish the profession.

Richard Bennett, of The White Heather, is studying vocal music with Madame Valda.

Ellen Vockey recently recited before the Women's Press Club, Washington, and will fill several like engagements before coming to New York.

The present roster of A Railroad Ticket is as follows: Burt Haverly, Sherman Wade, Harry Tansey, George Gale, Harry Leslie, Al. Meyer, George D. Collins, Will Evans, John Mullen, George Webb, Edith Murilla, Nicholas Sisters, Reed and Halvers, Marie Warren; W. S. Butterfield, manager; W. A. Livermore, business manager; William C. Ott, musical director; Willie Coyle, property man.

The Wilber Comedy company will open next season Aug. 19, playing New York, Pennsylvania and Ohio in week stands. The repertoire will include The Pay Train, Pavements of Paris, Midnight Call, A Real Widow, A Beggar Venus, Fanchon, My Wife's Husband, The Convicts, A Gilded Youth, and The Plunger. Special scenery, calcium and stereopticon lights will be carried, also several vaudeville features, including the Sisters Saville.

Manager J. Bard Worrell, of the Newark, N. J., Theatre, recently received engraved resolutions and a silver-mounted and engraved silk umbrella as a token of esteem from the members of the County Republican Society, in recognition of his interest in the successful benefit of the society.

The Charles Palmer Opera company, which opened on Dec. 13 at Quebec for three weeks, has since played Montreal, Toronto and Guelph, and is now playing the third week of a return engagement at Quebec. Arthur Bell, a valued member, has been ill with pleuro-pneumonia, but is now recovering. The company has shown practical and commendable sympathy.

The present roster is: Clarence Rogers, musical director; Minnie Jarboe, Bertha Darrell, Essie Barton, Harry Nelson, Frank D. Nelson, Dan Young, Arthur Bell, James A. Donnelly, Bessie Lee, Ada Sandry, Eva Beith, Anna Carmen, Walter Roberts, Gordon Hamilton, Tom O'Brien, Jack Dudley, treasurer; Charles Palmer, manager. Mr. Palmer has leased the Quebec Academy of Music for a year.

John A. Himmelstein, manager of Himmelstein's Ideals, reports the most successful season he has ever had, having played to large houses everywhere. The roster: Chester De Vonde, Beatrice Earle, May Prindle, Daisy Johnson, Babe Johnson, Jessie Wood, Ernest Rice, A. C. Noyes, Orin Kyle, Harry Roche, W. W. Newton, R. F. Himmelstein, Professor Ned J. Howson, W. F. Weber, Ed Phillips, Frank Boynton, Frank Kendall, Fred Herman, J. A. Mathews, Bert Patrick, Ed Seymour, and Charles Brillhart.

Anna Held will leave for Europe at the conclusion of her present tour, returning in the Fall, to appear at the Manhattan Theatre in a new musical comedy.

Charlotte Lambert played the Countess in The Two Orphans at the Star Theatre during Kate Claxton's engagement on one hour's notice, and scored instantaneously. She had not played the part previously in three years.

Emma Brennan has rejoined A Southern Romance under Major Woodward's management.

James R. Mackie is reorganizing his Grimes' Cellar Door company in Chicago, and will play to New York.

Adelaide Russell will hereafter use her own name, Adelaide Courtney Early, having decided to drop her nom de theatre.

Theodore Hamilton's Southern tour in Puddin'-head Wilson will end to-day at Atlanta. Mr. Hamilton and several members of his company will join Joseph Jefferson for his Spring tour, opening at Buffalo.

Helen Robertson has returned to New York. Elizabeth Robins will present Ibsen's Hedda Gabler at the Fifth Avenue Theatre on March 21.

Musical Director Adolph Liesegang, of the Castle Square Opera company, received a diamond pin from several members of the company recently.

G. B. Bunnell recently returned from a Southwestern trip with a cargo of living freaks, and shipped them to the Barnum-Bailey Show in London. These freaks have been under Mr. Bunnell's control for several years, and one of them, the original Barnum's "What Is It," now the oldest show "curiosity" in the world, has been managed by Mr. Bunnell for thirty-three years. Although the "What Is It" has all these years been on exhibition this will be his first visit abroad.

William MacDonald, a basso, favorably known in San Francisco, has received an offer from The Bostonians to understudy Eugene Cowles, and, probably, to replace that artist next season, when, it is said, Mr. Cowles will be a member of Alice Nielsen's company.



Nettie Black, whose portrait appears above, is a member of Donnelly and Girard's The Geceer company. Miss Black has played leading parts in farce-comedy, comic opera, and extravaganza. With A Trip to Chinatown and Hanlon's Fantasma, she played the principal roles. She possesses a good soprano voice, and is endowed with much dramatic ability. She is a handsome and shapely woman, earnest and conscientious in her work.

William J. Romain, by special request of Franklin H. Sargent, played on short notice the lead in the pantomime of In Old New Amsterdam for the benefit of the New York City History Club, given at the Thalia Theatre on Feb. 23. Mr. Romain scored a success in a new line of work.

George R. Fisher, of the local management of Ming's Opera House, Helena, Mont., was married Feb. 21 to Maud Marsh, of that city.

Charles H. Cline, Harry Gorman, and Bart Ford closed with the Frost and Fanshawe company on Feb. 19.

R. Lee Harris, formerly of the Frawley company, and Bessie U. Fox, daughter of J. W. Fox, were married at Ishpeming, on Feb. 23. Mr. and Mrs. Harris will visit California at Mr. Harris' home.

Samuel Spedden and Claire Paige were married on Feb. 26, at Sandusky, Ohio. Mr. and Mrs. Spedden entertained the Claire Paige company at supper.

Will D. Corbett and Camille Gautier, of the Corse Payton company, were married on Feb. 18, at Manchester, N. H.

Ashley Miller and Ethel Browning presented the balcony scene from Romeo and Juliet at the T. M. A. benefit in Toronto, on Feb. 18, representing the Otis Skinner company.

Manager E. J. Carpenter, of the Sanford Dodge company, was shot in the left leg recently at Hesperus, Col. A stray pistol shot from a drunken miner struck Mr. Carpenter as he alighted from a train. The injuries are not serious.

Lou Duclos, manager of Al. W. Martin's Uncle Tom's Cabin, has been compelled to leave the company on account of illness. He is now at his home in Montreal. George D. Walters is representing him as manager, with E. V. Giroux as general agent, and Bert Davis, press representative. Business through the East is reported as being the largest in the history of the organization.

The Columbia Athletic Club, of Warren, Pa., had Hennessy Leroy in Other People's Money at their annual benefit, Feb. 18. The affair was a great success, the large audience present being very enthusiastic and giving Mr. Leroy several curtain-calls.

Agnes Herndon has been out since Aug. 30, and has not missed a performance. She has produced several new plays. A Night's Frolic, The Sunny South, and East Lynne have been features of the repertoire. Contracts have been signed by which Aubrey Mitthenthal will continue as manager next season.

The wife of R. H. Geiger, of Morrison's Faust, who has been lying dangerously ill at her home in this city, is now convalescent.

Tennessee's Pardon played one of the most successful engagements in the history of the new Park Theatre at Indianapolis, Feb. 24-26. People were turned away at every performance, and the Indianapolis papers were unanimous in their praise of the attraction.

Rita Louise Varney, of A Normandy Wedding, had her arm badly cut by an iron step on a cart used in the first act, last Tuesday, at the Herald Square Theatre. A physician dressed the wound, and the young woman was sent to her home.

Gilmore and Leonard's Hogan's Alley, Southern company, will close its successful season of twenty-eight weeks on March 12, at East Liverpool, Ohio. There have been but two changes in the company since its opening on Aug. 30.

E. J. Ratcliffe was taken to the Blackwell's Island Penitentiary last Tuesday to serve a sentence of six months' imprisonment for wife beating.

Wednesday matinees were begun last week at the Knickerbocker.

The Hauschild Brothers Music company, Victoria, Texas, have come into possession of a Gaspard Duifpruggar violin, dated 1516.

A little Chihuahua dog, belonging to Oscar P. Simon, bit a small boy recently at Chester, S. C. The boy's father menaced the life of the dog, and invoked the majesty of the law. But, when the police arrived, the dog was not to be found. He is supposed to have left town on a train. At any rate, his life was saved.

James A. Marcus and Lillian Tracy, both members of A Boy Wanted company, were married at Grand Rapids, Mich., last week.

A Jay Circus, under management of J. C. Davis, will open Aug. 1, and will go directly to the Pacific Coast, time being booked solid. The company will number twenty-six people, headed by Sherman and Morrissey. Mr. Davis has leased the Pullman car Auburn from O. D. Emerson, and a band and orchestra will be carried.

W. H. Sauter has been selected to lead the Marine Band at Washington.

IN OTHER CITIES

BROOKLYN.

SATURDAY, March 6.
The uncertainty of what the amusement public of this borough will or will not do has been exemplified in the large patronage of the current week, which, notwithstanding the Lenten period, has been better at most of the local theatres than for weeks past. The banner house in point of attendance has been the Montauk, where Secret Service was introduced on Monday, and is to continue until Saturday, March 19. During this engagement the Wednesday matinee is to be omitted, as Mr. Gillette is not willing to undergo the fatigue of two performances in one day, except on Saturday, since Colonel Sinn being a student on the question of permitting underlings to appear, except in case of urgent necessity, it was decided to limit the three weeks' stay to twenty-one representations. The play is produced with all of the original scenery and effects, is capably acted, and has been given in standing room only at each performance since Monday, the advance sale for the next fortnight giving every indication of a continuance of the same state of affairs to the finish.

One of the best weeks of the season at the Amphion has been that of Frank Daniels' production of *The Idol's Eye*, which opened on Monday to very little standing room and has continued almost to the capacity ever since. The performance has been identical with that of its career at the Broadway Theatre, the satisfaction being general. Manager Lee Ottolenghi announces under the Red Robe.

The week of *The Heart of Maryland* at the Columbia has about exhausted its drawing power in the high-priced houses, in this vicinity at least. It is yet, however, a most valuable piece of property for the popular-price theatres, where the absence of Mrs. Leslie Carter will make no noticeable difference, and in which it is sure to coin money next season. Manager Harry Mann's next announcement is *Never Again*.

The Gayety has held a series of large and amped audiences to see Johnny and Emma Ray, with their able co. in *A Hot Old Time*, which is proving a remunerative time for John M. and Emma, as was shown in the Register's office this week, where a transfer to the Gayety and back working players at a valuable piece of property at Bensonhurst, close to the holdings of Billy West and Pete Dailor, was recorded, the consideration named being \$7,000. Manager Bennett Wilson next shows at Gay Coney Island.

Andrew Mack and an Irish Gentleman have prepared at the Grand Opera House, where Manager Frank Kibholz next waves *A Milk White Flag*. At Gay Coney Island has been at the Bijou, where Jane Whitbeck's name has appeared on the programme, though this bright little woman's personality and talents have not been in evidence on the stage. Manager Harry C. Kennedy is about to enjoy another harvest with the return of *Chauvinist* O'Leary and Street Haricarra for the week ending March 12.

The second week of the combination system at the Park has been devoted to Lillian Washburn and *The Land of the Living*, which will be retired in favor of that gifted young player, W. S. Hart, who is now making a feature of *The Man in the Iron Mask*.

The principal feature of a programme of nine "turns" at Hyde and Behman's has been the first presentations of a sketch running twenty-two minutes, called *The College Student*, in which the author, Howell Hansel, appeared, supported by Daisy Lovering and Joseph Slayor. At the first two mentioned recent favorites in the lately scattered Park Stock, they were the recipients of generous applause at its finish. Lydia Barry and George Felix have also been seen, for the first time in this neighborhood, with their newly put together act, *The Vaudeville Crazes*, which incidentally shows the presumed power of love, as Miss Barry, who heretofore has always been strenuous in wishing to hold the undivided attention of the audience, now smilingly relegates herself to second place, and even with a good grace allows her partner to attempt gymnastic "stunts" at the finale, with herself as a foil. The Mimic Four, Vander, Richard, Brock, and Horn, also scored heavily, the members of the quartette who gives an imitation of Dr. Wolf Hopper as Doctor Syntax being particularly clever in having caught to a nicely Mr. Hopper's intonation of voice, by-play and well-known mannerisms. The other six acts comprised Snyder and Buckley, musical comedians; Jerome and Alicia in contortions; as the frog and the lizard; Billy Carter with his banjo supplemented with some clever talk; Leona Lewis in comic songs; Elvira Francelli and Thomas Lewis in ambitious and creditable vocalization, the curtain being run down by the Akimoto Troupe of Royal Veddo Japanese. Manager Henry W. Behman's next star features are Minnie Seligman and Isabelle Croubhart. At the Brooklyn Music Hall the array of talent has numbered Annie Ward Tiffany, O. K. Sato, Laura Bennett, Al Leech and his three Rosebuds, Weston and Devereux, Hall and Stanley, and Jessie, the wonderful trained baboon.

The late Johnny Ward was last seen on this side of the Bridge at Hyde and Behman's, where two seasons ago for some weeks in succession he appeared in a weekly change of old and familiar black-face acts.—Joseph Hoffman makes his reappearance at the Brooklyn Academy on Tuesday afternoon, March 8. The sale indicates a repetition of the same vast audience that last greeted him on that stage in 1897.—The second large theatre party of the season from the Union League Club was in attendance at the Montauk on Monday night to view the local premiere of *Secret Service*.—Daisy Lovering, who has become a great local favorite since last September, assumes the title role in the production of *Oliver Twist* at the Grand Opera House, Manhattan, and after a season of about ten weeks, with Elita Proctor Otis in that play, she joins the Denver Stock organization for a long stay in Colorado.—Manager Rafael Navarro, of the Academy of Music, introduces Theodore Thomas and his Chicago Orchestra in that house on Friday night, March 11.—It has come to the knowledge of the writer that the final week of the engagement of *The Girl from Paris* at the Montauk and also throughout its recent stay at the Amphion, some of the business staff of Mr. Rice took it upon themselves to explain, more or less elaborately, that the views expressed in this column regarding the production were not sincere, but put forth solely of the writer that they were intended to "roast" Colonel Sinn and his interests. This statement would be highly interesting if true. As a matter of fact, the personal relations existing between Colonel Sinn and the undersigned are and have been of the pleasantest nature, with no break, for many years, as was the case with his lamented son, Walter. As to "roasting" the writer has never been guilty of that form of reprisal. He has never been intimidated and is not afraid to chronicle the plain truth when occasion demands.

SAN FRANCISCO.

Marie Weinwright in *Shall We Forgive Her* opened at the Columbia Feb. 21. Miss Weinwright is always artistic, and though handicapped by the play, she at least pitches the performance of her part in a key which produces the best that can be made of the character, and lends as much vivacity and wit as such sympathy as is possible. A word of commendation is due to Harry Napier, who played the part of the engineer, and to Nestor Lemmon as the parson. Madeline Lack makes a very charming and dainty subretrie. Business has not been very good, but Friedlander, Gottlieb and Co. have no reason to complain, as two of their theatres are being packed to the doors nightly.

The bill at the Orpheum 21-27 is excellent and has drawn packed houses nightly. The Vice-Admiral was produced at the Tivoli 21 and has played throughout the week. It will be succeeded on 28 by a revival of *The Geisha*, for which there has been a very general demand. The opera at present running has been played at the Tivoli a great many times but it is always popular. We are hardly accustomed to seeing Edwin Stevens in a comedy role that is not grotesque, but as Don Mirabolante, though he has not a monopoly of everything in sight, he nevertheless gives ample evidence of his versatility, and suggests his younger days in more legitimate comic operas. Tom Leary, John J. Rafael, and Tillie Salinger have congenial

and are particularly noticeable. The performance all alone is an attractive one. *Charley's Aunt* at the Alcazar has continued to do enormous business. The seating capacity of this theatre is 1,500, and at the matinee and evening performances on Washington's Birthday it is said that there were in attendance and the without blocking the aisles or violating the fire ordinance. Considered that this farce is in its third week, its drawing powers have far exceeded the expectations of the management, and it is safe to predict that it would have large houses for another week. However, *Shame* will take its place 28.

The Black Patti Troubadours, in their third and last week at the California, have packed the house nightly. At the Baldwin the Bostonians have done a business which is really phenomenal, every seat in the house being sold out days in advance of the performance. The S. R. O. sign has been out every night of the engagement. The demand for seats for next week, when Robin Hood will be sung, is so large that it is difficult even as early as this to secure a good seat for any night.

The season of the day was turned to profitable account by Manager Moore 21, when the last stroke, a Cuban melodrama written around the Cuban struggle for liberty, and involving much American valor and patriotism, was produced. There is a scene in which a ship is blown to pieces which produces a very frenzied applause. Harry Marshall as a Spanish villain is finished enough to arouse immense resentment from the gallery. Maud Edna Hall, Julia Blanc, and Queneau Parsell stand forth prominently among the female characters. The scenic effects are particularly beautiful. The next attraction will be *Saved from the Sea*.

S. H. Friedlander has been appointed representative on this coast of the Actors' Fund of America. At the Columbia, in *Shall We Forgive Her*, the prettiest, brightest and best natured baby of the season is making a decided hit.

Geary Duffield, the popular manager of the Shaw Comedy co., now touring the Coast, returned from the Northwest during the week, where he went to book engagements over the Oregon and Puget Sound routes. Mr. Duffield will rejoin his co. at Salinas 28. He reports that they have done an unusually prosperous business throughout the Southern part of the State and will now make a tour of the Northwest.

DENVER.

The Boston Lyric Stock co. closed its season in this city Feb. 27, presenting a repertoire consisting of *Il Trovatore*, *The Chimes of Normandy*, and *Pinafore* during the week, and a grand special bill Sunday, 28. The last performance (the nineteenth given in this city) was a thoroughly successful one, a "conquering performance," and handsome programmes in the form of the Liberty Bell, with half-tone engravings of the leading members of the co. on the obverse, and the programme upon the reverse side of the card, were given. Business throughout the week was exceedingly large, and upon the closing night many people were turned away. The features of the performance throughout the week were *Hattie Bell Ladd's Aulana* in *Il Trovatore*, which was beautifully sung, Clara Lane's *Serpolette* in *The Chimes of Normandy*, which was as daintily and charmingly done as have been all the characters created by Miss Lane, and Milton Aborne's *Gaspard*, in *The Chimes of Normandy*, which was so capably done that it won enthusiastic double curtain-calls at the close of the second act. Edgar Temple, W. H. Clarke, J. K. Murray, and Richie Ling sang and acted with their customary excellence. The bill upon Sunday evening consisted of the last acts of *Il Trovatore* and *Maritana*, and the second act of *The Chimes of Normandy*, a solo by W. H. Clarke, a concert by Hattie Arnold and a cornet solo by Adelaide Norwood. A concluding feature that aroused wild enthusiasm was the reading by Clara Lane of a patriotic poem on Cuba, and after she had finished, Mr. Murray sang "The Star Spangled Banner," at the end of which he was wildly cheered, and the entire co. in street attire, each waving a small American flag, and all singing the chorus of the song, whereupon another drop was lifted disclosing Miss Ladd attired as the Goddess of Liberty mounted on a high pedestal draped in American flags. By this time the audience commenced to cheer, and the scene was a most spirited one. The curtain finally dropped, with the co. and the audience joining in singing "Auld Lang Syne." It is with genuine regret that Denver loses the Lyric co., and it is to be hoped that it will be favored with an engagement by them next season. Joseph Holland in *The Miserable* at the Bush.

Bell and Simpson's Stock co. at the Orpheum entered upon its second week 29, presenting the farcical comedy, *My Wife's First Husband*, and the management are to be congratulated upon the good business. They seem to have struck the popular chord, and good sized houses have been the rule since their opening. Bill's Christopher Cude and S. S. Simpson's Gregory Grayson were capably played. Harry Hines and Kay Southard were also well received, while Kittie Ridgway and Edna Doloff made pleasing impressions. *The Two Orphans* 27-5.

The Gay Matinee Girl held forth at the Lyceum week beginning 29 to good business. The specialties of Monroe and Hart, who were the bright particular stars of the aggregation, were well received, and these gentlemen made pronounced hits. Frederick North, who is backed by a prominent Eastern brewery, has been granted by the Fire and Police Board a plot for an open-air music hall. A location has not as yet been decided upon, but undoubtedly will be shortly, and Mr. North informs me that if it is impossible to secure a suitable building, one will be erected for the purpose.

Bush and McCourt have secured a renewal of their lease upon the Tabor Grand Opera House, to run until 1901. P. E. CARSTADTER.

ST. PAUL.

The Del Conte Italian Opera co. presents *Puccini's La Boheme* at the Metropolitan Opera House Feb. 24 and matinee 25 to large attendance. The vocal performance of Agostini, in the role of Rodolfo, and of Linda Montanari, as Mimì, aroused the audience to most enthusiastic and demonstrative applause. Both are gifted with remarkably strong and sweet voices. Seldom has a better tenor or a more effective dramatic soprano been heard upon the local stage. They give an artistic and most enjoyable interpretation of the characters. A delightful and vivacious piece of acting and excellent vocalization was contributed by Cleopatra Vicini in the part of Musetta. Cesare Clonzi's Marcello is an enjoyable impersonation both in voice and action. Victor Girani and Signor Luigi Francosoni received a warm welcome. The orchestra is well trained and the chorus good. The co. gave a concert afternoon of 27, and presented Lucia di Lammermoor, with an excellent cast in the evening. Colenz, Cleopatra Vicini, L. Francesconi, Aspland, and Girardi distinguished themselves. Richard Mansfield has an engagement of three nights 28 and opened to S. R. O., the largest house of the season. Mr. Mansfield and his excellent co. presented *The Devil's Disciple*, a Parisian Romance, and *Ben Brummel*. *The Devil's Disciple* was well received by a brilliant and representative audience, who gave the actor most enthusiastic welcome. Mansfield's portrayal of Dick Dudgeon is a finished, natural, and artistic characterization. He was most heartily applauded and responded to repeated curtain calls. The co. rendered most efficient support. Benjamin Johnson does a strong piece of character acting in the role of Dr. Bentley Andrews. Carrie Keeler was charming and consistent in her part. Arthur Forrest does a commendable piece of acting as General Burgoyne. Joseph Weaver, Francis Kingdon, Annie Clarke, and William Courtney do praiseworthy work. The performance gave great satisfaction. *The Great Diamond Robbery* 23. Franz Kummel's Boston Lyric Opera co. 30.

Joe Flynn's farce-comedy *McGinty*, *The Sport*, began a week's engagement at the New Grand Opera House 27, opening to full houses and audiences that enjoyed a good laugh. There are clever people in the co., who introduce some good specialties. There is not much of a plot, yet there are amusing situations that evoked much applause. Joe Flynn is the central figure and plays the part in a droll and amusing manner. Mr. Flynn can do good comedy work when he finds a part better suited to him than the one with which he is now identified. The Clarence Sisters are good musicians and dance gracefully, giving a very entertaining specialty. Myrtle Scotland Gibbs possesses a charming contralto voice that was heard to advantage in a number of popular ballads. "A clever and unique specialty" is con-

tributed by Carrie Graham and Charles Boyle. The performance took well with the patrons. Lewis Morrison 6-12.

The Elks' annual benefit given at the Metropolitan Opera House 25, 26 drew the largest attendance of any on record. The Elks minstrels gave the best entertainment the lodge has ever presented. The singing and dancing were exceptionally good; nearly every number was a taking feature and heartily enjoyed, prolonging the performance until midnight. The entertainment was an artistic and pecuniary success. Receipts over \$2,000.

GEORGE H. COLGRAVE.

PROVIDENCE.

Julia Marlowe played one of the most artistic and interesting engagements of the season at the Providence Opera House Feb. 24-5 and drew large audiences. She opened in *The Countess Valenska* before a large and critical audience, and won the approval of press and public. During her engagement she also appeared in *As You Like It* and *Ingramer*. The talented actress was supported by an excellent co., notable in the cast being J. M. Colville and Mrs. Sol Smith. Herbert Eaton, a Providence boy, is also with the co. A Southern Romance 7-9. The Wedding Day 10-12.

Ward and Vokes, two of the funniest men in the business, and two of the most popular comedians who include Providence in their bookings, did a very large business at Kott's 28-5. They appeared in *The Governors*, which is easily the best feature they ever had. Songs, dances and specialties of all kinds, combined with humorous incidents, funny gags, etc., kept the audiences in an uproar. Assisting the two stars were Johnny Page, Gus C. Weinberg, John Keefe, Margaret Daly-Vera, Lucy Daly and twenty-four other clever people. My Friend from India 7-12.

Grand opera in Providence is something of a novelty, yet we had it by Melba and the Damrosch-Elis Opera co. in Infantry Hall 1, when The Barber of Seville (in Italian) was given an excellent presentation before a large and cultured audience. The chief interest in the presentation centred upon the appearance of Melba. She was in fine voice and was given an ovation. Campanari divided honors with the prima donna, and splendid work was done by Madame Van Canten, Siligane, Carbone, Bonduresque, and Viviani. The Damrosch Orchestra, under the direction of Bimboni, carried out the instrumental part of the programme in excellent taste. It was a brilliant affair. Sousa's Band 17.

John T. Fynes, for the past four seasons resident manager of Keith's Opera House, has tendered his resignation, to take effect March 12. After that date he will assume the duties of manager of Proctor's Theatre, at Twenty-third Street and Sixth Avenue, New York. During his stay in this city Mr. Fynes has maintained a high standard of productions and has demonstrated up-to-date and progressive spirit in the conduct of his theatre.

Saturalia, the new comic opera by Monroe and Freese, of this city, that received its initial presentation at the Providence Opera House a few weeks ago, has gone on the road for a brief season. Frank Blair is playing the leading comedy role.

Paul Keith was a visitor here at Elks Hall 2. Ward and Vokes and other members of their co. were present and contributed to the enjoyment. HOWARD C. RIPLEY.

MILWAUKEE.

Francis Wilson presented *Half a King* at the Palace Theatre 29 to a big house. The reception accorded the popular comedian and his excellent co. was very enthusiastic, and encores were frequent. Mr. Wilson was at his best and in his own inimitable way led the audience in continual laughter. Lulu Glynn, as it is possible, more charming than ever, and her musical numbers were exquisitely rendered and in every case warmly encores. Peter Lang, John Brand, and J. C. Miron did fine work. Celeste Wynn, Albert Arling-Farr, Clinton Elder, and Edna Evans were thoroughly good in their parts. The minor roles are competently filled and the chorus work the best heard here this season. The scenery was beautiful and the costumes rich and varied. Needless to say, the audience was intensely appreciative. The stock co. will repeat *Die Lorenbinder* 2. Uriel Acosta is set for 4 and a revival of *Das Kalmus* von Schobert for 6.

What Happened to Jones appeared at the Davidson 23-26 to a moderate-sized audience. The farce was well presented and favorably received. The leading role is ably taken by George C. Boniface. Jr. Leonard Grover, Jr., plays the part of Professor Goodley and brings out all the humor of the play. Reuben Pax is excellent as the Bishop. Anna Belmont made a favorable impression as Cleopatra. Mattie Ferguson scored a hit as Helma, and good work was done by Mrs. E. A. Eberle, Kathryn Osterman, Anna Haines, Florence Robinson, William Bernard, and J. W. Cope. *The Belle of New York* 27. De Conte Opera co. 3. Miss Fitzgerald 6. *The Sign of the Cross* 7-12.

George W. Monroe and a clever co. opened in *A Happy Little Home* at the Alhambra 27 to large attendance. The specialties comprise the chief feature of the performance, which is bright and amusing. Mr. Monroe made a hit with his song, saying and comic songs. Annie Lloyd caught the house with her singing. Dorothy Drew made a favorable impression. Edwina did some clever dancing, and Edward Eagleton, Frank Mayne, and Thomas Goodwin were satisfactory. Next week, the *Rosow Midgets* Blue Jeans is the week's attraction at the Bijou, a good house greeting the opening performance 27. The play was presented by a capable co. and gave much satisfaction. The scenic effects were capably arranged, and all the other features of this favorite drama were up to standard. The leading roles are taken by W. P. Carleton, Ben Deane, Charles Thron, Theodore Roke, Marion Ballou, Eva Sel, Mabel McCabe, and Dorothy King. Next week, Tim Murphy.

C. L. N. NORRIS.

JERSEY CITY.

In Old Kentucky, which has been here a number of times, came to the Academy of Music Feb. 28-5 to excellent business. The public here never seem to grow tired of it. The play is presented on a varied elaborate scale than ever. There were new mechanical effects, new music and new scenery. Henry Williams, a buck and soft shoe dancer, leads the dancers. The dancers of the co. issued challenges when they opened here to all comers to contest for a gold medal, and the battle will occur 2, when the champions of New York, Brooklyn and this city will strive for supremacy. Lulu Tabor, Alice Rowland, Florence Stover, Frank Dayton, H. B. Bradley, George B. Caine, Pierce Kingley, and Charles French play their old parts well. *The Rags* 7-12. Cumberland 8-14-19.

Wesley Frank E. Henderson will offer as a special Lenten attraction at the Academy of Music 27 (afternoon and evening) the cinematographic production of the Passion Play. Professor T. T. Wood will deliver a descriptive lecture on each scene, and musical selections will be played during the production of the pictures.

The Electrician is the last book for the Academy of Music. From the present outlook the season will probably end here April 30. In Old Kentucky is one of the best billed attractions that has visited this season. The advance work of Advertising Agent John S. Moore, of the Academy of Music, and Alf A. Boshell, as manager of the co., speaks for itself, as the business has been excellent. WALTER C. SMITH.

NEW ORLEANS.

Now that the Carnival season is over and thousands of visitors have left the city, the attendance at the several theatres has fallen off somewhat, but not to the extent of classing the theatrical business done here as unsatisfactory.

At the Grand Opera House the Frawley stock co. opened the second week of its engagement Feb. 27-5, by presenting *Sue*. During the week *An International Match*, *Men and Women*, and *The Wife* were presented. Blanche Bates and Frank Worthing, the principals, are consummate actors and deserve mention, not only on account of their artistic merit, but for their versatility. Myrtle Scotland Gibbs possesses a charming contralto voice that was heard to advantage in a number of popular ballads. "A clever and unique specialty" is con-

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dates ahead cut short their engagement two weeks. Margaret Mather 6. Vitascopa 13. Nat Goodwin 20. James A. Herne, in his magnificent presentation of his own play *Shore Acres*, appeared here 27-5. Our theatregoers are not slow in recognizing merit, and the enthusiastic reception given Mr. Herne is a fit criterion of his popularity as an actor and author. *Shore Acres* has been seen here before, but the interpretation given the play on this occasion was a rare treat. Anna Held 4. *The Girl from Paris* 13. Baldwin and Melville will open for four weeks 29.

Mr. and Mrs. Byron were seen here 27-5 in *The Plumber*, *The Turn of the Tide*, and *The Ups and Downs of Life*. Popular prices prevailed during the engagement, and the co. has played to big business. Donnelly and Girard in *The Gipsy* 8. James A. Herne was entertained by the members of the Arena Club 28, and during the evening discoursed upon Henry George and his teachings.

F. Charley, who so successfully managed a French opera troupe here during the season of 1896-97, is in the city with the view of making arrangements for 1898. There is no reason why New Orleans should not have grand opera every year, as its population and the musical inclinations of its people surely justify it.

Your correspondent erred in stating that Denman Thompson, in *The Old Homestead*, played to popular prices. The prevailing prices were \$1.50, \$1, and 50 cents. J. MARSHALL QUINTERO.

LOUISVILLE.

A notable event of the season was the appearance of Anna Held for the first time in Louisville, Feb. 28. There was a division of opinion among those who saw her—the general expression being one of disappointment. The Cat and the Cherub, also a novelty, and *A Gay Deceiver* made up the rest of the bill. Lillian Evans, an old Louisville favorite, was a prominent member of the cast. E. S. Willard will appear 7-9.

The sale of seats for the Francis Wilson engagement at the Auditorium 3-5 in *Half a King* indicates that it will be very successful. Stuart Hobson is underlined for one appearance in *The Henrietta* 9. One of the most potent attractions yet offered at the Avenue is *Superba* 27-5. It is a really up-to-date attraction in spectacular pantomime performance, and the specialties introduced were also of the first-class order. Coon Hollow 6-12.

One of the most ambitious attempts yet made by the efforts Stock co. was successfully accomplished 29-5, when Monte Cristo was put on in excellent style, both in point of scenery, costume and arrangement of the cast, all of the members appearing to advantage.

William H. Crane had an interesting article on the press in *The Courier-Journal* of a recent date.

The Alice Verlet Concert co. is advertised for a concert at Music Hall 10.

The project being agitated by John Overhacker for a season of summer opera at the Auditorium is said to be progressing satisfactorily.

The German Stock co. appeared at Macaulay's 2, before a large audience of German citizens, the play presented being *Der Trumpf* von Schlegel.

CHARLES D. CLARKE.

KANSAS CITY.

Fun, hearty and incessant, which kept the audiences in a continuous state of hysterics and sent them home worn out with laughter and thoroughly pleased, was the result of the engagement of Willie Collier in *The Man from Mexico* at the Coates Feb. 27-5. Mr. Du Souchet has put together one of the funniest farces that it has been our pleasure to witness for years, and the co. is fully up to its requirements. Willie Collier was inexpressibly funny, especially in the second act. Maclyn Arbuckle was especially good. Dan Mason, George W. Parsons, Philip H. Byrley, and J. L. Becker also had good parts and filled them well. Louise Allen, Violet Rand, Carolyn Elberts, and Katherine Munkins were all good. Roland Reed 7-9.

The Calhoun Opera co. appeared at the Grand Opera House 27-5, presenting *Amorita*, *La Grande Duchesse*, and *Fra Diavolo*. The co. is only fair. Courtied into Court 6-12.

The veriscope of the Corbett-Fitzsimmons fight was exhibited at the Gillis Opera House before good audiences 27-5. *The Chimes of Normandy* 11-12. The final concert of the Philharmonic Society drew a big crowd and completely filled the Coates Opera House 27. The programme was artistically rendered and much enjoyed.

FRANK B. WILCOX.

OMAHA.

The Boston Lyric co. opened a half week's engagement at the Boyd Feb. 28 in *Maritana*, and the presentation proved a most agreeable surprise to those present, for the general excellence of the co. had not been foreseen. Edgar Temple, Richie Ling, W. H. Clarke, J. K. Murray, Clara Lane, Adelaide Norwood, and Hattie Ladd are the leading soloists and proved popular favorites. The chorus was eminently satisfactory. *Il Trovatore*, *The Bohemian Girl*, and *The Chimes of Normandy* were given later in the week. *World Against Her* 6, 7. Richard Mansfield 9. Edward Harrigan 10. Roland Reed 11, 12. Courtied into Court 13. Miss Francis of Yale 14, 15. The Gay Matinee Girl 16, 17. The Cherry Pickers 18, 19.

At the popular Creighton the Woodward Stock co. are giving *The Runaway Wife* and *The Silver King* week of Feb. 27. Charles A. Gardner and his merry little co. lead in the vaudeville entertainment in the delightful musical sketches. Karl in Fatherland, Weason and Walters, acrobatic artists, and Gellenbeck's Mandolin Club, local, were also popular features. Business was splendid. I dropped in the other night without taking the precaution of engaging a seat and had to take my place in the aisles with some fifty or one hundred other wretchedly unfortunates.

JOHN K. RINGWALT.

GALVESTON.

Gayest Manhattan was the attraction at the Grand on Washington's Birthday, and the city being well filled with visitors, both afternoon and evening per-

formances were largely attended. There was but one opinion regarding the merits of the performance, however, and that was decidedly unfavorable. The Baldwinville co. gave East Lynne and The Devil's Web 27 to good houses. Margaret Mather 23.

PORTLAND, ORE.

At the Marquam Feb. 23-24 Under the Dome, with striking scenic effects and a good co., did good business.

Cordray's had a successful week 23-24 with George's Operatic Colored Minstrels, consolidated with the Georgia University Graduates, all of whom proved breezy amusers. The Prisoner of Algiers 23-24 Town Topics 27-28 April 2.

During March's engagement at Marquam in May the opera The Barber of Seville and Don Pasquale will be sung.

Manager Cordray, in behalf of theatrical managers and others concerned with the Rocky Mountains, sensibly suggests that their dates ahead of traveling companies be sent their dates ahead of traveling companies for at least three weeks ahead, instead, as now appears to be the practice, from a week to ten days ahead.

It is pleasant to note that since the anti-high-hat ordinance became effective 14 there has been no trouble whatever in its enforcement at the different theatres. Very few playgoers of the high-hat kind have had to be reminded of the ordinance.

O. J. MITCHELL.

COLUMBUS.

Edward Harrigan gave his excellent character delineation of Old Lavender at the Southern Feb. 24 to fair house. Mr. Harrigan's work was beyond criticism, but the rest of the cast, excepting Dave Braham, Jr., was not up to the standard. The Sunshine of Paradise Alley 33. The Girl from Paris 7-9. E. S. Willard 10-12.

The business still continues big at the Grand, where the stock co. are presenting A Gilded Fool 23-24 in a finished manner, with superb stage settings. Eugene Ormeau in the title role was excellent, and Ben Graham deserves great praise for the excellent manner in which he handled an unsympathetic part. Grace Atwell and Kate Blanche did well. Jennie Daily was charming in the part of Nell Butcher. Men and Women 7-12.

At the High Street Superba did a splendid week's business 21. It was a fine entertainment, the ballets and choruses being well trained, while the specialties were of a high order. Bob Fitzsimmons Vanderville co. packed the house at every performance 23-24. The specialties were of an inferior order, but as the champion was the whole show everyone was satisfied. McFadden's Row of Flats 3-5. Minco's City Club 7-9. Fanet 10-12.

J. B. DAVIS.

DETROIT.

Two Little Vagrants is at the Lyceum Feb. 25. Its presentation last Sunday evening was the first given in Detroit and was very largely attended. The play took immensely well and has drawn big houses all the week. Mildred Holland takes the part of Fan Fan in a manner which leaves absolutely no room for adverse criticism. She is painstaking and extremely conscientious in her work and, moreover, her performance is permeated with the necessary amount of feeling required by the role. In addition to Miss Holland, there are several fine actors in the cast, notably Edith Barrett, Ada Lovick, James Horne, Edwin B. Wilson, and Eugene Sweetland. The stage settings and scenery used for the play are above the ordinary. Herrmann the Great co. 4. The Empire is dark, but will reopen 3 with Miss Francis of Yale.

Hopkins' Trans-Oceanics are at Whitney's 23-24. In the co. are Carlin and Clark, the Horne Brothers, the Parnass Sisters, Ford and Francis, Dudley Prescott, Walter Ford and others. On the Suwanee River 4.

KIMBALL.

MINNEAPOLIS.

At the Metropolitan Theatre Clara Fitzgerald presented The Foundling Feb. 24-25. The Great Diamond Robbery opened a brief engagement 21 to good business. The co. was disappointing with but one or two exceptions. Jennie Reiffarth was seen to marked advantage as Madame Rosenbaum, and was rewarded by enthusiastic applause. Richard Mansfield 3-5. The Boston Lyceum co. 6-9.

At the Bijou Opera House, Under the Polar Star opened for a week Feb. 27 to a good house, and made a decided hit. Jay Wilson, Bert Tugman, U. R. Collins, Edith Randall, Stella Rees, William L. Baker, and Bart Wallace contributed effective performances. McGinty the Sport 6-12.

The Dana Orchestra gave the last concert of the season at the Metropolitan Theatre, afternoon of 27, to a large and delighted audience.

Ole Olson is under contract for an early appearance at the Bijou Opera House.

Manager Theodore Hayes, of the Bijou Opera House, has resumed his duties after a protracted illness.

F. C. CAMPBELL.

ATLANTA.

The Prodigal Father pleased a large audience at the Lyceum Feb. 25. The cast is excellent, including Lynn Welch and Rose Melville, both of whom scored immense hits. The co. will play a return engagement here soon, and no doubt the house will be packed. The Lee, hypnotist, turned them away 26, and will continue to do so through week. Professor Lee always draws well here and pleases the people decidedly.

The Imperial continues to do a good business with The Merry Widows. The co. is very good; all of the specialty work is clean and of a high order. Pudd'nhead Wilson will play a return engagement at the Lyceum 7-9. This co., headed by Theodore Hamilton and Joseph Jefferson, Jr., scored a big hit on their former appearance here.

JOHN H. THOMPSON.

CLEVELAND.

Fanny Davenport opened her annual engagement at the Richd Avenue Opera House Feb. 23 and presented during the week The Yarn and Cheapsa. The Belle of New York 7-12.

At the Lyceum Theatre 23-24 the Naval Reserve, a local organization, have been giving a comic opera entitled The Yankee Cruiser, which was sung in a very creditable manner. The comedy role was taken by Herbert Hoberman, an old professional, who has had charge of the staging of the production. The Sunshine of Paradise Alley 7-12.

Cuba's Vow was the attraction at the Cleveland Theatre 25-5. McFadden's Row of Flats 7-12. Sonny's Band held forth at the Grays' Armory 1 to an immense crowd.

Emma Jones, the noted pianist, who was with Sonny for a concert, will give a recital at Association Hall 3, assisted by several well-known artists.

WILLIAM CRISTIAN.

INDIANAPOLIS.

The City High School and Mound Training School gave a most creditable presentation of Iolanthe at the Grand Opera House, Feb. 23, to large audience. It has been the custom for some years to give one opera annually, under the direction of the music department, and a high standard has been observed. When London Sleepers opened for a week 23, Tennessee's Partner closed a successful three days' stay at the Park 26. It proved to be of a higher order than most of the popular priced plays. On the Suwanee River occupied the Park 28-5. Joe Ott in The Star Gazer 3-5.

The Sunshine of Paradise Alley held the boards at English's 28-2. The Belle of New York 3. Willie Collier in The Man from Mexico 7, 8.

W. W. LOWRY.

PITTSBURG.

At the Bijou the Hermanns opened to large business 23. Next week, East Lynne.

Vesta Tilley, with Lew Dockstader, and a co. of vaudeville artists, opened at the Avenue Theatre 26 to a good house.

A Scrap of Paper was given by the Grand Opera House Stock co. 28, supplemented by a good vaudeville bill. Next week the stock co. will produce The Social Swim.

Professor Day, hypnotist, opened at the East End Theatre, for rest of week.

E. J. DONNELLY.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, manager): Courted Into Court closed last week Feb. 21 was warmly received. The work of Marie Dressler was all that could be desired. John C. Rice and John G. Sparks created much laughter. Corbett-Fitzsimmons veriscope pictures were shown 22, 23 to fair house. Louis James presented A Cavalier of France, Othello, and Spartacus to fair business 24, 25 and gave satisfaction. Mr. James was good, but support only fair. James A. Horne in Shore Acres 26 to good house; play beautifully mounted; good co. E. S. Willard 28. Pudd'nhead Wilson 29. The Geese 4-5.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Mozart Symphony Club concert to fair business Feb. 25. A strong co. supporting Lillian Tucker and Charles C. Vaughn opened for a week 28, presenting La Belle Marie to large audience. Several members receiving repeated calls before the curtain, especially little Ethel, the Baby Patti, Pudd'nhead Wilson 4.—MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): The Old Homestead, with Denman Thompson in the title role, as usual was greeted by a packed house 22. Shore Acres was presented to fair business 23. Courted Into Court was presented to fair business 24. With James A. Horne in the title role, pleased a large audience 25. Donnelly and Girard 3.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grampa, Thine and Harris, lessees): A Contented Woman Feb. 22; audience large; performance excellent. The Prodigal Father Feb. 23; performance excellent. The Girl I Left Behind Me 24. Pudd'nhead Wilson 25, 26; moderate business; deserved better. E. S. Willard 1, Anna Held 3. A Night at the Circus 4, 5.

ANNISTON.—NORSE STREET THEATRE (Frank Connolly, manager): The most satisfactory attraction that has appeared here this season was The Prodigal Father Feb. 24, but owing to a rumor that the co. was not good the audience was not large; co. will play a return date here later and will do a good business. A Night at the Circus 5.—IREN: All industries here are running on full time, the car works alone employing 700 men.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Governor Bob Taylor lectured Feb. 25 to large and appreciative audience. Bryan lectured to R. O. I.

SELMA.—ACADEMY OF MUSIC (R. F. Toler, manager): Theodore Hamilton, in Pudd'nhead Wilson Feb. 28; large and appreciative audience. Kliment-Hearn co. 1-11. The Inside Track, Dangers of a Great City, and Pawn Ticket No. 210.

ARIZONA.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): Sidney Pyle's Night Owl co. to light business Feb. 22. Manager Pyle collected the receipts and left the co. stranded here. They will play a benefit 26 to raise the means to leave town. Edna Paige 28-5.

TUCSON.—OPERA HOUSE (A. V. Grossman, manager): Elks social Feb. 18; every one pleased. Schubert Symphony Club 21; fair house; performance good. Edna Paige 7-12.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): German-American Vanderville co. Feb. 21-27 to crowded house. Sharpley Lyceum co. 7-12.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Alba Heywood 28.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Sharpley Lyceum co. Feb. 28-5 canceled. Veriscope 18.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Simon's Extravaganza co. Feb. 21, 22; fair house. Veriscope 7.

CALIFORNIA.

OAKLAND.—HACDONOUGH THEATRE (Friedlander, Gold and Co., lessees): What Happened to Jones Feb. 21; excellent performance; large and enthusiastic audience; Harry Corson Clarke created a very favorable impression and was the recipient of continual applause. Black Patti's Troubadours 2, 4.—THE OAKLAND (J. J. Collins, manager): Brewer Comedy co. presented Ten Minutes in a Bar 21-22; very successful; clever; good houses. Mahara's Minstrels 24-4. Too Much Tompkins 7-13.

—IREN: There has been a dissolution in the Gleason-Brewer co. Mr. Gleason retiring. The co. hereafter will be under full control of William Brewer. On 7 Mr. Brewer will commence a six weeks' engagement at the Oakland Meyer Cohen theatre, who is out in advance of Primrose and West's Minstrels, was here this week renewing old acquaintances.

LOS ANGELES.—THEATRE (H. C. Wynn, manager): The Girl from Paris closed a five night Feb. 21, opening to a packed house, with fair business rest of week. Primrose and West's Minstrels 22-2. James Waldor presented The Prodigal Father 23. Shall We Forgive Her 11.—SERRANO THEATRE (John C. Fisher, manager): Elford co. in excellent production of The Blue and the Gray and New York Day by Day drew good houses 21-25. A Runaway Wife and The Fire Patrol 26-5.

WOODLAND.—HERBERT OPERA HOUSE (J. V. Leithold, manager): Harry Corson Clarke in What Happened to Jones Feb. 21; excellent performance; large and enthusiastic audience; Harry Corson Clarke created a very favorable impression and was the recipient of continual applause. Black Patti's Troubadours 2, 4.—THE OAKLAND (J. J. Collins, manager): Brewer Comedy co. presented Ten Minutes in a Bar 21-22; very successful; clever; good houses. Mahara's Minstrels 24-4. Too Much Tompkins 7-13.

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SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Lieutenant Perry Feb. 23. Primrose and West 28.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): House dark week of Feb. 23. Grand Opera co. 24. The Barber of Seville 25. Edward Harrigan 18.—SERRANO OPERA HOUSE (J. F. Verdeman, manager): Dark.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sherman, manager): Calhoun Opera co. Feb. 21, 22 in La Grande Duchesse, Fra Diavolo, and Amorita to large audience at each performance. Richards and Pringle's Minstrels 25 to S. R. O.

GLENVIEW.—OPERA HOUSE (W. A. Boston, manager): F. Hopkinson Smith lectured Feb. 22; good business. The Girl I Left Behind Me 23; good business. Hoberman's Minstrels 24.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, lessee and manager): Sanford Dodge Feb. 19 to fair house. Grand Opera co. 20. Our Flat 3. Under the Dome 17. Edward Harrigan 18. 18-23.

GRAND JUNCTION.—FAIR OPERA HOUSE (Edwin A. Haskell, manager): Sanford Dodge in Dances and Follies Feb. 18. Town Topics 23. Our Flat 2.

LEADVILLE.—WATSON OPERA HOUSE (Mrs. L. Weston, proprietress): Grand Opera co. 1.

CONNECTICUT.

NEW HAVEN.—EXTENSION THEATRE (G. B. Russell, manager): Ed. Hoberman and Herbert Kelsey in A Coat of Many Colors Feb. 28 before a large and appreciative audience. The cast, including William J. Lemoyne, was exceptionally strong. Wilbur Opera co. in repertoire to S. R. O. 28-5. Contrary to general principles Mr. Russell booked the company at popular prices, and the result has been that people have been turned away at every performance, and the house is sold out for the rest of the engagement. The co. did excellent work, and the living pictures were very pleasing. It has been the banner week of the season at the Hyperion. The Wedding Day 7. U. T. C. 8. Primrose and West's Minstrels 10. Julia Marlowe 11, 12. The Sporting Duchess 13.—GRAND OPERA HOUSE (Starr and Breed, managers): The Chain of Destiny 23-26 to heavy gallery; good melodrama, well mounted and well cast. Washburn's Minstrels 28, 1 to large and delighted audience. It was the initial engagement of the Washburns, and if the co. is kept up to the standard of this season it may always feel sure of a hearty welcome whenever it visits New Haven. The Heart of Chicago 2, 3. A Railroad Ticket 4, 5. The Electrician 7-9. City Sports 10-12. The Drummer Boy of Shiloh, by G. A. R., 14-16.

John L. Sullivan co. 24-25.—IREN: Mr. Russell spent 24-25 in New York collecting and shipping shipping tickets for Barnum's Circus. The circus of the Barnum's Circus was in town last week to bury his mother.—J. M. Wall, manager of Washburn's Minstrels, was in the city during the engagement 28-2.—Tom Karl, late agent of the Minstrelions, sang in concert here 3.—Ethel, the Baby Patti, will appear at the Hyperion for one night 15.—The new music hall was formally opened with military concert by the Second Regiment 15.—The fills a long felt want in the amusement places of the city.—Colonel George Bartlett, who was in the army of the Indians with the Great Train Robbery, returned to town.—Professor and Mrs. E. A. Parsons entertained Tom Karl during his visit here last week.—Ethel will be the guest of Professor Sanford, of Yale, while in the city. A reception will be tendered him after the concert at the Hyperion 18.—The greatest entertainment given by the wives of the members of Harmonic 3 was thoroughly enjoyed.—Mrs. Foster, sister, Mrs. Zander. It is Miss Falk's intention to present a couple of light comedies at the Hyperion in the Spring. Miss Falk is teaching and has a number of pupils in dramatic art; she has a fine voice culture with J. Jerome Hayes.—Ethel, the Baby Patti, and Kelsey gave a supper after the play 3.—Mando Studley's new Normandy waltzes were played by the Hyperion Orchestra for the first time 24.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): The Wilbur Opera co. finished the week of Feb. 23 to unparalleled business, breaking the record of the house and also that of the city; the receipts were nearly \$7,000, representing over 21,000 admissions; the co. is booked for a return engagement for the entire month of June. Although its third engagement here, The Geisha was well patronized 22; it was put on with the finish of all Mr. Parsons' productions; Virginia Marie and Nancy McLaughlin were the main attraction and James T. Powers the principal mirth provoker. Co. K (local) presented Shenandoah 2, 3 before audiences that completely filled the house, and such a demand was there for seats that the play will be repeated 5; too much praise cannot be bestowed on the co. for their splendid performance; the female parts were ably filled by friends of the members of the co., and when it is considered that no outside talent was employed, it is all the more to the credit of the co.; Byron Onley, who had entire charge and drilled the co., may feel proud of his achievement. A Milk White Flag 4. Shenandoah (Co. K) 5. The Wedding Day 6. Murray and Mack 9. Julia Marlowe 10. Primrose and West 11, 12.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): Humanity had the close attention of a good-sized audience 21. W. S. Hart 23, 24 in The Man in the Iron Mask and The Lady of Lyons; his work in both plays received the highest praise from the local critics; the audience were large in number and full in applause. Pudd'nhead Wilson 25, 1 introduced a large and well-known people; in the second act a number of pleasing specialties were seen, headed by Maggie Cline; attendance, the capacity. The Germans 26. Mr. Burns from Boston 28 kept good sized audiences in like humor. The Heart of Chicago 2, 3. The Electrician 11, 12.—IREN: Bruce Edwards has entirely recovered from his prolonged illness and will resume his duties as press representative for Julia Marlowe at Philadelphia 7.—Again there are rumors of a new vaudeville theatre. Both New York and local parties are looking for an available site. The immense business done by attractions at popular prices shows that there is a market for daily performances of this kind.

BRIDGEPORT.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Bill's New York Stars did an amazing business Feb. 11-12. A vaudeville bill 24-25 had big audiences and well pleased co. The American biograph showed the following bill: The Fanatic, Camille and Beard, the Gregorys, Harry and Bannan, Eddie Moran, McCabe and Emmett, and Clark and Temple. A Boy Wanted, with Edward J. Heron and competent support, opened to S. R. O. 28 for three days; continued applause testified genuine satisfaction. A Boy Wanted 28, City Theatre 7-9. T. C. 10-12.—PARK CITY THEATRE (Walter L. Rowland, manager): Humanity proved a successful holiday booking 21, 22, and full houses were the result. W. S. Hart's first appearance here as a star was in The Man in the Iron Mask 23; the house was small, but recital after recital was demanded and after the first, given good results in their seats and applauded until a double curtain-call was responded to. A Milk White Flag to big business 1, and gave genuine satisfaction. Mary Marble as the Orphan scored a personal hit. Washburn's Minstrels 2, 3. Darkest Russia 4. A Railroad Ticket 5. The Sporting Duchess 6. Murray and Mack 9. Ray Wordie, the actor who shot himself at Smith's Auditorium, is recovering.—Professor John J. Reynolds has assumed the leadership of the orchestra at Smith's Auditorium. Professor Reynolds is a violinist of pronounced ability, and was formerly a member of Lander's Orchestra of New York.

WATERBURY.—POLI'S THEATRE (Edward Good, manager): A Coat of Many Colors, presented by Herbert Kelsey and Edie Shannon and an excellent co. Feb. 23, delighted a fair audience. W. S. Hart in The Ball 24; the star received several curtain calls. A Milk White Flag filled the theatre with a well-pleased audience. The Germans 4. The Sporting Duchess 5.—JACQUES OPERA HOUSE (Jean Jacques, manager): The Hyperion Widow pleased a good-sized audience 23. Humanity by a good co. 25, 26; houses filled; pleased audience. Rachelle Bonary 29-1 presented Too Much Mother-in-Law, Insigner, East Lynne, and Leah the Forsaken. An excellent co. appeared in The Geisha 2 and gave one of the most pleasing entertainments of the season; large and enthusiastic audience completely filled the house.

NEW BRITAIN.—BROWN LYCEUM (Gilbert and Lynch, managers): Co. K, First Regiment, C. N. G., of Hartford, presented Shenandoah Feb. 23 in a very acceptable manner to fair business. W. S. Hart supported by Constance Williams, presented The Man in the Iron Mask 1; good business; co. received many encores. Washburn's Minstrels 4, 5. The Sporting Duchess 6. The Heart of Chicago 7. Primrose and West 10. Bannan and Campbell (return date) 11. In Old Kentucky 12. Pudd'nhead Wilson 21. The Heart of Maryland 24.—OPERA HOUSE (F. W. Mitchell, manager): Dark.

BREWSTER.—BROADWAY THEATRE (Jas. W. Jackson, manager): Poli's Minstrels Feb. 23; large audience; performance first-class. Katherine Huber opened 24 for a week to a crowded house; the co. is one of the best playing at popular prices. The list of plays is good. The Wedding Day 3.

WILMINGTON.—LOVER OPERA HOUSE (John E. Gray, manager): Katherine Huber Feb. 24-25 with excellent supporting co. to large and pleased audience. Rachelle Bonary 28-29. Pudd'nhead Wilson 29. Martin's U. T. C. 1.—Katherine Huber was called to Boston owing to the serious illness of her son. Her roles were taken by an understudy.

BRISTOL.—THEATRE (H. C. Wynn, manager): The Hyperion Widow gave a good performance to good house Feb. 23. Nothing looked ahead.

ANDOVER.—OPERA HOUSE (A. Delavan, manager): Washburn's Minstrels, booked for 4, 5, canceled. Bennett and Moulton ca. 7-12. The Sporting Duchess 11.

SOUTH NORWALK.—HOTY'S OPERA HOUSE (I. M. Hoyt, manager): The Heart of Chicago (return date) to good business Feb. 28. Murray and Mack 7. Martin's U. T. C. 8.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Primrose and West's Minstrels 9. A Railroad Ticket 11.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): The Hyperion Widow Feb. 22; fair audience; performance average.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Graham's Specialty and Cable Walk co. 4, 5.—IREN: Manager Shaw has booked this co. in

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Danville, Conn. The result is awaited with interest.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): The Van Osten Repertoire co. closed a week's engagement 28; good business presented. Chimmie Fadden came 29, large audience. Hyperion Opera co. 2, 3; opened well. Guy Brothers' Minstrels 4. The Prisoner of Zenda 7. The Old Homestead 11. The Brownies 12. A Guilty Mother 13. The Geese 17-19.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Stuart Hobson, with a good support, appeared to excellent advantage in The Jackins to a large and pleased audience Feb. 24. Louis James 28. The Geese 1. Boston Ideas 2. The Prodigal Father 4.

PENSACOLA.—OPERA HOUSE (J. M. Cox, manager): Elton Hearn co. Feb. 23-26 and 28 in The Inside Track, Dangers of a Great City, Christmas Balls, Beacon Lights, Pawn Ticket No. 210, Kidnapped, and Fanchon the Cricket; good business. Oliver Byron 8.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Louis James 1, 2; fair but pleased audience. The Girl I Left Behind Me 7. James Young 8, 9. The Prodigal Father 10. Oliver Dowd Byron 11, 12.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Edwin Travers 4. James Young 10. The Prodigal Father 11. Rhodes' Merry-makers 14-20.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): James Young, supported by a good co., presented A Bachelor's Wife, Fanchon the Cricket, The Parisian Princess, Led Astray, A Sea of Ice, The Golden Giant Mine, La Belle Marie, Pygmalion and Galatea, and Lady Audley's Secret. The Girl I Left Behind Me 23. Pudd'nhead Wilson 4. A Night Off 5. Cora Van Tassel 7-12. Margaret Mather 18. The Prodigal Father 17. James Young 19.

SAVANNAH.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Lillian Tucker and a very poor co. to light business Feb. 21-23, presenting A Bachelor's Wife, Fanchon the Cricket, The Parisian Princess, Led Astray, A Sea of Ice, The Golden Giant Mine, La Belle Marie, Pygmalion and Galatea, and Lady Audley's Secret. The Girl I Left Behind Me 23. Pudd'nhead Wilson 4. A Night Off 5. Cora Van Tassel 7-12. Margaret Mather 18. The Prodigal Father 17. James Young 19.

SACON.—ACADEMY OF MUSIC (Henry Horne, manager): Courted Into Court Feb. 23 pleased a fair house. James A. Horne 24 gave an excellent performance of Shore Acres to a very small audience. The co. was good and the play magnificently staged, and deserved better treatment. Stuart Hobson 28 presented in a most satisfactory manner. The Jackins business fair. The Girl I Left Behind Me 1. Donnelly and Girard 2. Boston Ideas 3. A Night Off 4. Elks Society Circus 12.

AMERICUS.—GLOVER'S OPERA HOUSE (George E. Fields, proprietor): Cora Van Tassel co. closed engagement Feb. 23; fair business; moderately pleased audience. Pudd'nhead Wilson 4.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and manager): Innes Band Feb. 22; S. R. O.; excellent performance. Old Farmer Hopkins 23. Pudd'nhead Wilson 9. A Night Off 10. Margaret Mather 24.

WAYCROSS.—JUNIOR OPERA HOUSE (F. B. Trent, manager): James Young in Hamlet Feb. 23; good house; performance faultless. Edwin Travers in The Private Secretary and A Jolly Night 28, 1; performances excellent.

ALBANY.—SALE DAVIS OPERA HOUSE (Walter Davis, manager): Edwin Travers in The Private Secretary and A Jolly Night drew good houses 21, 22. A Night Off 4.

ROME.—NORTH'S OPERA HOUSE (James B. Nevin, manager): The Prodigal Father delighted a good house Feb. 23.

GRIFFIN.—OLYMPIA THEATRE (L. Patterson, manager): Old Farmer Hopkins to large house Feb. 23. Rhodes' Merry-makers 3-5.

IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): John Lindsay co. Feb. 21-23 to poor business; attraction deserved better patronage. Under the Dome 5.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Empire Comedy co. opened for a week Feb. 23 in The Embassy Ball.

BONNEVILLE.—COLUMBIA THEATRE (J. A. Finney, manager): Under the Dome 4.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): What Happened to Jones Feb. 22 to good house. George C. Bonifay, making a hit. Veriscope 23 to top-heavy house. Francis Wilson in Half a King to S. R. O. 24. This was Mr. Wilson's first visit to Peoria and his reception must have been gratifying. Lulu Glaser made a splendid impression and received several encores. Guy Masqueraders 25; good business; general satisfaction. The Dazzler 26; fair business; performance good. Charles Coghlan 27. The Span of Life 3. A Boy Wanted 4. A Contented Woman 5. Superba 6. Darkest America 11.—AUDITORIUM (A. R. Waterman, lessee and manager): The Newswriter 14-20; good business; good satisfaction. The Pulse of New York 24-26 opened to S. R. O. and gave satisfaction. In Atlantic City 25.

CHICAGO.—AUDITORIUM (F. E. Berquist, manager): What Happened to Jones Feb. 21 and Clay Clement in The New Dominion 22 did good business and gave good performance. The Heartstone 26 pleased a small audience. The Dazzler 28 did good business and made a big hit. Lew Hall's Georgia Minstrels 1. A Contented Woman 3. Madame Sealch 3. The Geisha 7. Dockstader's Minstrels local 8. Superba 11.

JACKSONVILLE.—GRAND OPERA HOUSE (H. B. Ravencroft, manager): A Contented Woman Feb. 23; splendid co.; large audience. The Span of Life 2. Darkest America 18. The Cherry Pickers 20.—IREN: Manager Ravencroft has been running better attractions this season than ever before, a fact which is fully appreciated by local theatre-goers.

good audience. Barbour Theatre Co. 20 opened for a week with A Cheerful Day to 8 R. O. Ed E. Gifford, the one-legged bicycle rider, is very clever and won merited applause. The Geisha 10. Calhoun Opera Co. 21. The Star Gazer 21.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Francis Wilson in Half a King Feb. 25 to full house; audience delighted; Lulu Glaser was especially pleasing and shared honors with the star, Charles Coghlan in The Royal Box 1. The Geisha 9.

MURPHYBORO.—LUTHER'S OPERA HOUSE (J. Friedman, manager): Kineto-scopes, booked for Feb. 24, canceled, having broken machine, which necessitated a two weeks' lay-off. A Trip to Chinatown 20 deserved better business; performance fine. Frank Jones 7.

LINCOLN.—BROADWAY THEATRE (Condit and Folger, managers): A Boy Wanted Feb. 20; good audience and business. Louis Martinetti and Lizzie Melrose are great favorites here. The Pulse of New York 3. Darkest America 15.

EAST ST. LOUIS.—MCCALLAN'S OPERA HOUSE (William Knapp, manager): The Span of Life was well patronized for two performances Feb. 27. Darkest America 4. The World 13-16. Katie Emmett 20. The Girl from Paris 25.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Hoyt's Comedy Co. benefit Feb. 21; poor house; receipts \$60. A Breezy Time 5. Al G. Field's Minstrels 11. Nashville Students 17.

ADAMS.—GRAND OPERA HOUSE (F. E. De Loote, manager): Davis' U. T. C. Feb. 21; 30 S. R. O. John Griffith 15.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Richard Mansfield presented A Parisian Romance Feb. 24 to crowded house; audience charmed. Scatchi Concert co. 25; fair house. What Happened to Jones canceled.

CHAMPLAIN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Carmen Feb. 23. Gay Macquerado 24; large house; excellent satisfaction. A Boy Wanted 20.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Human Hearts Feb. 24 pleased a large audience. Mackay Opera co. 1. The Geisha 4.

STREATOR.—PLUMS OPERA HOUSE (J. E. Williams, manager): What Happened to Jones highly pleased a large audience Feb. 23. The Geisha 8.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): Mackay Opera co. in Olivette Feb. 25 to fair business; success of Howard Kyle in 'Way Down East' is gratifying to his many friends here, this being his former home.

PANA.—NEW GRAND (Lou Roley, manager): Darkest America Feb. 20; fair house; audience pleased.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co. managers): The Heatherstone Feb. 25; fair business. Ferris Comedians opened for four nights in Greened Lightning 20 to the capacity and seemed to please. A Contented Woman 1. Charles Coghlan 21.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williams, manager): Wagner Concert co. 5.

MT. VERNON.—GRAND OPERA HOUSE (Thomas Manion, manager): Eunice Goodrich co. 23. A Yankee Drummer 8. The Cherry Sisters 12.

METROPOLIS.—MCCARTNEY MUSIC HALL (J. W. Gillingwater, manager): Joshua Simpkins Feb. 25; good business; audience pleased. Adams Stock co. 7-12.

LITCHFIELD.—RHODES OPERA HOUSE (Frank Easer, manager): Darkest America 8.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): Archie Boyd in The Star Gazer Feb. 25; S. R. O.; good satisfaction. Madame Scatchi 1.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): J. E. Toole Feb. 25; fair attendance; co. weak. Devil's Auction 3. Ed Harrigan 6.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heiny, manager): A Boy Wanted 1; good house considering storm; audience pleased.

CANTON.—NEW OPERA HOUSE (C. N. Henkle, manager): J. E. Toole in Killarney and The Rhine 2; good house; first-class.

INDIANA.

NEWALBANY.—LYCEUM THEATRE (J. B. Weber, manager): Colonel E. Boone's Performing Lions and Grandville co. drew light business Feb. 18. John Griffith in Faust 14.—ITEMS: Nick Her, of Her. Burke and McDonald, spent 20 here with friends, while his wife, who is engaged to be married in Louisville. The local Elks will give their annual minstrel performance April 15, 16.—Mr. and Mrs. H. Guy Woodward (Bessie Warren), who have been resting here for the past month, left 20 for Greenville, S. C. Mr. Woodward's trunk, which he left in the theatre was opened, and about \$20 worth of clothing and valuables taken from it. However, he attaches no blame to the thieves of the house.

W. L. GROVE.

MARION.—GRAND OPERA HOUSE (Williams and Edmonson, managers): Tennessee's Partner Feb. 23 has some good features; Jane Corcoran as Tennessee was captivating; the co. was fairly good throughout. Joe Ott in The Star Gazer 24 has been seen here often and has not changed materially since his first production. The Dazzler 25 pleased an average audience; Will West, Emilie Hensel, and Ida Marie Rogers brought out strong applause. McCarthy's Bunch 25 canceled. Coon Hollow 2. Katie Emmett 3. When London Sleeps 8. Two Little Virgins 3. A Contented Woman 22.—ITEMS: Tom Vaughn, of Human Hearts, spent 20 here. He reports good business for the co.—The Elks will give the degree to a class of thirty 10, followed by a banquet and a social session.

SOUTH BEND.—OLIVER OPERA HOUSE (F. C. Kippold, manager): Charles Coghlan in The Royal Box Feb. 25; excellent business; performance very satisfactory; after his fourth act the applause was so great that Mr. Coghlan graciously responded, thanking the audience for their cordial reception. Hopkins' Trans-Oceanics 9.—GOOD OPERA HOUSE (J. B. Toms, manager): Eldon's Comedians 21-26 to fair business; some of the performances were fair, but the co. hardly gave satisfaction. Peck's Bad Boy 4. Side Tracked 4.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Peters and Green Comedy co. presented Financier's Fortune Feb. 24. An Easy Place 25, and A Mixed Affair 26 to large and pleased audiences. Senter Payton's Comedy co. opened 20 for a week with The Gold King. They presented what appears to be Fred Bryson's Jack o' Diamonds 2, under the title of A Gambler's Love. When London Sleeps 7. The Real Widow Brown 19.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): The Brownies Feb. 21. Joe Ott in The Star Gazer 22; fair business; good performance. Sousa's Band 23; excellent concert; good business. Rosabel Morrison in Carmen 26. Coon Hollow 28. The Missouri Girl 31. On the Susquehanna River 3. Two Little Virgins 4. The Man from Mexico 5. Clary Fitzgerald 11.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barbydt, Jr., owner and manager): George W. Monroe drew fair house in A Happy Little Home Feb. 23. Darkest America 24 pleased light house. A Contented Woman, with Belle Archer in the title role, gave general satisfaction 25. The Brownie Midgits and Specialty co. 1; good performance; fair house.

EVANSVILLE.—GRAND (King Collins, owner and manager): A Contented Woman Feb. 23; good house; performance was not up to expectations. James O'Neill 8.—PEOPLE'S (T. J. Graves, manager): Davis' U. T. C. 23; packed house. Joe Ott 25 in The Star Gazer to full house; performance well received. Katie Emmett 6.

BRAZIL.—MCCREIGHT OPERA HOUSE (Operated by the Monk introduction co., Bert Hysman, manager): Joe Ott in The Star Gazer Feb. 28; business and performance first-class. Roscoe Midgits proved a drawing card 20. The Newsgirl 4. Senter Payton co. 7-12. Mackay Opera co. 17.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Sousa's Band Feb. 23 pleased a small house. New York Theatre co. in A Brother's Burialight commenced a week's engagement 20; good business and pleased. A Breezy Time 7. Van Dyke and Eaton co. 14.

ALEXANDRIA.—OPERA HOUSE (Orr and Manlove, managers): Fanny Rice was unable to appear Feb. 24 on account of illness. Little Trifle 25; fair and

once; performance not up to previous appearance here. Coon Hollow 3. The Gold King (local) 5. Tulu (local) 11, 12.

RICHMOND.—THE BRADLEY (Murray and Swisher, managers): Rosabel Morrison 4. When London Sleeps 9.—PHILLIPS' OPERA HOUSE (J. H. Dobbin, manager): The Henderson Stock co. 21-26 to fair business in The Vendetta. Under Two Flags. Sweetheart, and Bambouler. Miss Ann's Monarchs 3. Jessie Mae Hall co. 7-12.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Tennessee's Partner was presented by an excellent co. Feb. 23 to a large and pleased audience. Carmen 25. The Gibbons 26-27 closed big business. Blue Jeans 7. A Contented Woman 11.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Darkest America Feb. 23; fair business; vocal work excellent and specialties good. Joe Ott in The Star Gazer 25; S. R. O.; performance fair. Rosabel Morrison in Carmen 1.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Coon Hollow to a small audience Feb. 24; entertainment fair.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Tennessee's Partner Feb. 21 to small business. Francis Wilson 2. A Contented Woman 10.

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PETERSBURG.—OLYMPIC THEATRE (J. W. Williams, manager): Wagner Concert co. 5.

MT. VERNON.—GRAND OPERA HOUSE (Thomas Manion, manager): Eunice Goodrich co. 23. A Yankee Drummer 8. The Cherry Sisters 12.

METROPOLIS.—MCCARTNEY MUSIC HALL (J. W. Gillingwater, manager): Joshua Simpkins Feb. 25; good business; audience pleased. Adams Stock co. 7-12.

LITCHFIELD.—RHODES OPERA HOUSE (Frank Easer, manager): Darkest America 8.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): Archie Boyd in The Star Gazer Feb. 25; S. R. O.; good satisfaction. Madame Scatchi 1.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): J. E. Toole Feb. 25; fair attendance; co. weak. Devil's Auction 3. Ed Harrigan 6.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heiny, manager): A Boy Wanted 1; good house considering storm; audience pleased.

CANTON.—NEW OPERA HOUSE (C. N. Henkle, manager): J. E. Toole in Killarney and The Rhine 2; good house; first-class.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (H. Aaronsen, manager): Billy A. Griffin in A Thoroughbred Feb. 21; good business.

IOWA.

CLINTON.—ECONOMIC THEATRE (W. McMillan, manager): House opened Feb. 20 to capacity at advanced prices, with Francis Wilson in Half a King; receipts \$4.25. The occasion was made a social event. Hon. W. H. Hayes, president of the Economic Life Association, welcomed the audience on behalf of the builders and owners. The opera was given with a snap and vigor that met with warm approval. Success being frequent. After a certain call at end of second act Mr. Wilson responded with a brief and witty speech, praising the house from the professional's view of it. Lulu Glaser shared the honors with Mr. Wilson, and the other principals and the chorus were good. The Geisha 3. Under the Polar Star 7. The Girl from Paris 25.—DAVIS OPERA HOUSE (W. McMillan, manager): The Heatherstone 20 canceled.—PEOPLE'S THEATRE (H. F. Tate, manager): The Palace 20-25, closing with The Prince of Liars. Harry English, the leading man, was taken seriously ill. Lyceum co. 6-12.—ITEMS: The stage-manager of the Francis Wilson co. reported the stage rooms and equipment of the Economic as excellent, every piece of their settings being used in the production of Half a King 26.—Theatre Managers Henderson, of Cedar Rapids; Spears, of Marshalltown; Ball, of Sioux City, and Ward, of Sterling, Ill., were interested visitors at the opening of the Economic.

DES MOINES.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co. managers): The Heatherstone Feb. 25; fair business; Tony Farrell in the leading role did capable work; his support was notably strong. Marie James in The Nancy Hanks 26 (return engagement) to large and greatly pleased audience. A Contented Woman filled the house to overflowing. Joseph Danvers, of this city, is a popular young society girl of thirty, and this being her first stage appearance here her friends turned out in large numbers to give her a welcome; her every appearance elicited enthusiastic greetings; Belle Archer in the title role made a fine impression and received a large share of the applause, of which the occasion was prolific, as did Marie Lottie in her dancing specialty; the co. is excellent throughout. The Dazzler 2. Charles Coghlan 4. Pearson Stock co. 7-10. Richard Mansfield 11.

DAVENPORT.—NORTH OPERA HOUSE (Chamberlain, Kindt and Co. managers): Hal Reid in Human Hearts 25 to light business; performance merited better attendance. Richard Mansfield in A Parisian Romance 26 to the capacity. Marie James in The Nancy Hanks 25 pleased a fair sized audience. The Dazzler 1; good satisfaction. Charles Coghlan 3. The Geisha 5. Henshaw and Ten Broeck 13. Pearson Stock co. 14-19. Miss Francis of Yale 20. Welsh Price Singers 25. Darkest America 30-27.

SIoux CITY.—GRAND OPERA HOUSE (A. B. Hall, manager): Joseph O'Neill in Monte Cristo 22. Willie Collier, assisted by a strong co., presented The Man from Mexico to a large and pleased audience 23.—ITEM: Manager Hall was at Clinton, Iowa, 25, where he attended the opening of the New Economic Theatre.

DUBUQUE.—GRAND OPERA HOUSE (William T. Reed, manager): Billy Link's Vanderville co. Feb. 22, 23; fair business; audience pleased. Richard Mansfield in A Parisian Romance 26 to the capacity. One of the very best entertainments ever seen here; all the co. was good, and received numerous encores.—PORT MADISON. EMERSON GRAND (Elliot Allen, manager): Anderson Theatre co. Feb. 23 presented The World, Stars and Stripes, and A Dangerous Woman. Good business; fair house. Human Hearts 26 canceled.

MARSHALLTOWN.—GRAND OPERA HOUSE (C. C. Speers, manager): Clay Clement in The New Dominion Feb. 25; large and pleased audience. Marie Bell Opera co. 1. In The Chimes of Normandy and Olivette; fair business; good satisfaction.—SIN. THEATRE (W. H. Evans, manager): Dark.

CECIL RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Clay Clement in The New Dominion Feb. 25; second engagement this season and business excellent. The Dazzler 2; good house. Edward Harrison 7. Shore Acres 9.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Hall's Minstrels appeared Feb. 23; fair performance; poor house. The Pulse of New York 24; full house; best entertainment this season. The Pages 7-12. Cal's Minstrels 16.

MISSOURI VALLEY.—NEW THEATRE (William Harnisch, manager): South Before the War Feb. 25; fair business and gave satisfaction. Henshaw and Ten Broeck 5. Agnes Wallace-Villa 8. Local minstrels 19. Shore Acres 23.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): Tony Farrell in The Heatherstone Feb. 24; large

audience; fair satisfaction. Human Hearts 1 canceled. Shore Acres 14.

IOWA CITY.—OPERA HOUSE (J. N. Coldron, manager): Clay Clement in The New Dominion Feb. 20 to crowded house; splendid performance. Henshaw and Ten Broeck 14.

RED OAK.—EVANS THEATRE (Clark and Priessman, managers): Hyer's Comedy co. 7, 8.

COUNCIL BLUFFS.—DOBANY THEATRE (George N. Bowen, manager): South Before the War Feb. 27; large business and gave satisfaction. The Gay Matinee Girl 10.

BOONE.—PHIPPS' OPERA HOUSE (Wiley, Phipps and Kirby, managers): Marie Bell Opera co. Feb. 24, 25; fair house; satisfactory performance. Salisbury Orchestra 24.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Tim Murphy 3. South Before the War 12. The Dazzler 17.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): Marie Bell Opera co. in Olivette Feb. 25.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Clary Fitzgerald in The Foundling Feb. 17. Clay Clement 2. Frank E. Long Co. 7-13. South Before the War 18.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Maro, magician, Feb. 24; crowded house; performance good. Hyer's Colored co. 2, 3.

DECORAH.—GRAND OPERA HOUSE (B. H. Morris, manager): Tim Murphy 4.—STETTER'S HALL (G. Higgins, manager): Dad's Girl 3-7.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Lewis Morrison Feb. 22, 23 in The Master of Ceremonies. Calhoun Opera co. in La Grande Duchesse 26 attracted a fine audience; Carlotta Gilman, Stella Madison, Edward Webb, George Callahan, Montjoy Walker, and George Lyding carried the principal parts to perfection, and the support given by the rest of the cast was eminently satisfactory. Agnes Wallace-Villa 2, 3. The Nancy Hanks 4, 5. THOMAS R. HYATT.

WICHITA.—CRAWFORD'S GRAND OPERA HOUSE (E. L. Marting, manager): John Dillon and a strong support in Bartlett's Road to Seltzerville Feb. 22; good business. Rose Garland (local), under the direction of Isaac Payton, 23, 24 to good business. Calhoun Opera co. in La Grande Duchesse 25; satisfactory performance; good business.

WELLINGTON.—WOOD'S OPERA HOUSE (Ada M. Black, manager): Edwin Hostell presented Richeieu Feb. 24 to a good house; general satisfaction. A Thoroughbred 4.—AUDITORIUM (Charles J. Hubbard, manager): Frank Bristol lectured 25 to a large and appreciative audience.

SWINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Edwin Hostell presented Richeieu to a good house Feb. 21. John Dillon in Bartlett's Road to Seltzerville pleased a big house 23. Blind Boone 4. A Thoroughbred 5.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Henshaw and Ten Broeck in Dodge's Trip to New York Feb. 24; big house; co. excellent. Warner Comedy co. 24-5.—ITEM: The Elks gave Mr. Henshaw a reception after the play.

MCPHERSON.—OPERA HOUSE (J. F. McElvain, manager): Blind Boone 23; packed house; concert satisfactory. Edwin Hostell 2, 3. Fred Emerson Brooks 7.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): F. A. Wade co. Feb. 24-26 in The Beggar Prince. A Fight for a Million, and My Wife's Husband; good houses; audiences pleased.

PORT DODGE.—FENNER OPERA HOUSE (Rankin and Smith, managers): Marie Bell Opera co. Feb. 25, 26; good houses; performance first-class. South Before the War 5.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, manager): Henshaw and Ten Broeck in Dodge's Trip to New York drew only fair house Feb. 25; audience pleased. The Flints 26-5. A Thoroughbred 14.

OTTAWA.—THE ROXBOROUGH THEATRE (Charles H. Ridgway, manager): Lawrence Holmes co. in The Smugglers, Mystic Mountain, and The Streets of New York Feb. 21-23; fair business; poor performances. Wade Comic Opera co. 7-9.

ATCHISON.—THEATRE (John Sinton, manager): South Before the War to a small audience Feb. 23. Lewis Morrison in The Master of Ceremonies 26. Henshaw and Ten Broeck 28. A Stranger in New York 1.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Murray Comedy co. closed a week's engagement Feb. 27 to good business; performances fair. Fields and Hanson's Minstrels 1 to light business; performance poor. E. S. Willard 5. Stuart Robson 8. Gayest Manhattan 9. Not Goodwin 16.

RICHMOND.—WHITE BUSH OPERA HOUSE (White and Bush, managers): Fields and Hanson's Minstrels Feb. 24, 25; S. R. O.; first night; poor house second night; fair performance. Reiss and North's U. T. C. 3. Joshua Simpkins co. 8. Beach and Bowers 24-26.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): U. T. C. 1; S. R. O.; performance good; receipts \$300; biggest audience in number in history of house. A Trip to Chinatown 2. Murray Comedy co. 7-12. The Lees 25.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Byron W. King, monologue Feb. 25; fair business. Fields and Hanson's Minstrels 3. Joshua Simpkins 10.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): R. G. Ingersoll Feb. 22; large audience delighted.

ASHLAND.—THEATRE (W. Meinhardt, manager): The Real Widow Brown Feb. 23; small audience; inferior performance. Henshaw and Ten Broeck 17. Joshua Simpkins 17.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Nashville Students Feb. 25; good house; meritorious performance. Joshua Simpkins 4. Beach and Bowers 24-26. Minstrels 10. John Griffith 21.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell, manager): Fields and Hanson's Minstrels Feb. 23; poor performance; small house. Joshua Simpkins 9. Beach and Bowers' Minstrels 19.

PADUCAH.—MORTON'S OPERA HOUSE (Pletcher Terrell, manager): A Trip to Chinatown Feb. 25; crowded house; pleased audience.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): F. Marion Crawford 1. The Girl I Left Behind Me 21.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Henshaw, managers): My Friend from India Feb. 23, 24; fair attendance. Northern Lights 25, 26; big house. Never Again 1, 2. Nowing the Wind 4, 5. Danmore Ellis Grand Opera co. 8.—THEATRE (C. C. Tuckahay, manager): A Railroad Ticket 24-26 was well attended. Ethel Tucker 24-5, presenting Queen. A Soldier of Fortune. Camille. A Local Wrong. All in the Family. A King of Iron, and Leah to good business. Wilbur Opera co. 24-26.—ITEMS: Doctor Bowker closed his series of travel talks at the Jefferson 26 to a large audience.—The Boston Star Course gave its closing concert at City Hall 2 to fair attendance. The managers of the Gaiety are putting on a good variety bill 2-5, pleasing good houses.

LEWISTON.—MUSIC HALL (Charles Horberry, manager): Never Again Feb. 26. My Boys 3. Ole Olea 5. Frankie Carpenter co. (return date) 7-12. Twelve Temptations 14.—OPERA HOUSE (Charles Horberry, manager): Spears Comedy co. 25; opened to big business; good co.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Never Again Feb. 25.—THE NONOMOEDIA (H. C. Bean, manager): Murphy's Vanderville co. 14-19.—CITY HALL (H. O. Pierce, agent): Katharine Ridgeway Concert co. 25; large but disappointed house.

MARYLAND.

WAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Fetterman, manager): Himmler's Ideals, supported by Beatrice Earle and Chester DeVonde, presented Eagle's Nest, The Devil's Web, North and South,

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Storm Beaten, The Hand of Fate, and The Black Flag to large and pleased audiences Feb. 21-26. Under the Dome 7. The Star Gazer 19.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, owners and managers): John L. Sullivan Feb. 25, 26 to S. R. O. Himmler's Ideals opened for a week with The Eagle's Nest to the capacity 29. Hi Henry's Minstrels 7.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Fiske Jubilee Singers pleased a crowded house 1.

HAVER DE GRACE.—CITY OPERA HOUSE (J. H. Owens, representative): The Real Widow Brown 14.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Henshaw, managers): Northern Lights Feb. 24 was finely staged and has a capable co. including Lillian Brainerd, Robert Broderick, and Robert Nell; they were warmly welcomed; attendance light. Never Again 25. George Richards and Eugene Canfield, supported by a competent co., appeared 26 in My Boys to fair houses. Bennett and Moulton co. came in for a week 28; they are the strongest repertoire co. we have had this season; Daniel McChare, Ella Cameron, and Justin Adams, the leads, were immediate favorites, as were the specialties, which are especially good; repertoire, Darkest Russia, McKenna's Flirtation, Two Orphans, etc.; the opening business is very good. My Friend from India 7. Field's Minstrels 9. Ward and Vokes 10. The Tarrytown Widow 11, 12.—MUSIC HALL (W. H. Boddy, manager): The Al Reeves Burlesquers are giving much the same performance as last season 24-26; Manning and Prevost, two Lowell boys, are new, and they give an original and exceedingly clever act; attendance good. Burt Haverly and a pleasing cast are giving A Railroad Ticket to fair houses 2-2. Robin Hood, Jr. 3, 5. Moulton Rouge, 7-9. Twentieth Century Maids 10-12.—ITEM: Manning and Prevost, of Al Reeves' co., will play dates on a Western circuit after 5.

ONSETT A. COURT.

special mention. Twelve Temptations 4. Sowing the Wind 12. The Heart of Chicago 23.

HOLYOKE.—OPERA HOUSE (R. L. Potter, manager): Washburn's Minstrels Feb. 25, 26; satisfactory business and entertainment. Kennedy's Players 25.5 in repertoire. The Two Orphans. The Midnight Express. A Celebrated Case. The Dark Side of London. The Prisoner. Prime and West 7. Sousa's Band 9. The Sporting Duchess 12. EMPIRE (T. F. Murray, manager): Side Tracked 10-12.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Arnold-Wolcott Stock co. in Meade and Man, The Smugglers, and The Brand of Cain Feb. 26-28 gave satisfaction to good business. W. & Hart in The Lady of Lyons 3; good performance. Sousa's Band 5. WILSON OPERA HOUSE (W. P. Meade, manager): Dark. There was a novelty at Grand Army Hall 3, when a local co. of Hebrew players presented Joseph and His Brethren in Hebrew. About fifty people took part.

SOUTH FRANKLIN.—ELWOOD OPERA HOUSE (W. H. Bishop, manager): Kelly and Mason in Who is Who Feb. 26, good house; excellent to a New England House 26; S. R. O. Finefare (local) 3. Side Tracked 8. Graham's Southern Specialty and Cake Walk co. 11.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Corse Payton closed week's engagement Feb. 26; house full all the week. Kelly and Mason in Who is Who Feb. 26, good house. Walter Perkins in My Friend from India 2; good house. The Tarrytown Widow 3. Passion's Slave 5. Twelve Temptations 7. Field's Minstrels 10. Rice's Comedians 14-15.

CHILSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): My Friend from India 2; attraction worthy of better patronage. Sowing the Wind 1. My Boy 3. Southern Cake Walk co. 11. 12. Fairies' Well 12. The Heart of Chicago 21.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Sowing the Wind Feb. 22. The Geisha 3; S. R. O.; an enthusiastic audience repeatedly endorsed Nancy McIntosh, Virginia Earle, and James T. Powers. Julia Marlowe 5. Mr. Bean from Boston 12. Murray and Mack 17.

PITTSBURGH.—ACADEMY OF MUSIC (M. Callahan, manager): Ullie Akers from Feb. 21-23; performance good; large audience. Secret Service 15.

TAYLOR.—THEATRE (R. A. Harrington, manager): Al G. Field's Minstrels 1 to large house; setting of first part particularly fine; specialties good.

PLYMOUTH.—DAVIS OPERA HOUSE (Perry and Cavelier, managers): Southern Cake Walk and Specialty co. Feb. 25 played a good house. My Friend from India greatly entertained a large audience.

TUNNERS FALLS.—COLLIER OPERA HOUSE (Fred Collie, manager): Living pictures 24 entertained a large audience. Richards and Canfield in My Boys 25 amused a fair house.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Sousa's Band 9. The Heart of Chicago 31.

SPRINGFIELD.—OPERA HOUSE (Thomas E. Condon, manager): Local minstrels 14. Vanderville 22-24.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Bennett and Moulton Comedy co. Feb. 21-23; good houses and co. My Friend from India, with a first rate co., played a small audience.

GARDNER.—OPERA HOUSE (George E. Sanderson, manager): The Tarrytown Widow 1; large and pleased audience. Sousa's Band 10. The Gormans 15.

PITTSBURGH.—WHITNEY OPERA HOUSE (J. B. Oldfield, manager): Sowing the Wind Feb. 25. Ole Olson and the much advertised bicycle race did good business 23. London Gaiety Girls 7.

MICHIGAN.

GRAND RAPIDS.—POWERS (O. Stair, manager): Two Little Vagabonds attracted small audiences Feb. 25, 26 and was successful in pleasing, although not a strong attraction; Mildred Holland's Fan Fan was the feature. E. R. Spencer 1, 2. Miss Francis of Yale 11. H. GRAND (O. Stair, manager): Al G. Field's Colored Minstrels were well received by large audiences 24-26, the singing was of a high order, and the specialty introduced by Harry Fiddler was of special interest. Peck's Bad Boy 25 was interesting, owing to its age, but attracted fair audiences. Veriscope 33.

ANN ARBOR.—ATHENS THEATRE (L. J. Lisener, manager): Al G. Field's Minstrels 5. Miss Francis of Yale 1. UNIVERSITY HALL: Sousa's Band Feb. 25 to the capacity; audience delighted. ITEMS: Manager Lisener, of the New Athens, has decided to put on family matinees at least twice a month for the rest of the season. Business Manager Christensen has booked Francis Wilson for a date in March.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Rush, manager): Hogan's Alley Feb. 25; small house; fair performance. Devil's Auction 1; large house and good performance and many new specialties. Side Tracked 8. GRAND OPERA HOUSE (F. H. Chase, manager): McKinnis Comedy co. 34. James R. Mackie 7.

MILES.—OPERA HOUSE (H. E. Robbins, manager): Peck's Bad Boy 3. The Heart of Chicago 1. A Breezy Time 11. PEOPLE'S THEATRE (P. F. Blackett, manager): Grimes' Calliope 2. H. E. Robbins has succeeded F. P. Blackett in the management of the Opera House. Mr. Blackett will take the management of the People's.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): E. R. Spencer Feb. 25 in The Merchant of Venice to a large house. A Stranger in New York 29; crowded house. Otis Skinner and Charlotte Crane were excellent. Devil's Auction 24 played a fair audience. Robert Downing 4.

SAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Simon Comedy co. to fair business Feb. 24-26. Robert Downing presented The Gladiator and Damon and Pythias 28, 1 to fair houses; performances pleased. Miss Francis of Yale (return engagement) 9.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Devil's Auction drew good house Feb. 25 and was satisfactory. Al G. Field's Colored Minstrels had a big house 2; performance good. Miss Francis of Yale 10. STAR THEATRE: Dark.

ADRIAN.—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): Sousa's Band Feb. 25; large house; best band concert we ever had. Devil's Auction 2; packed house and great satisfaction. Al G. Field's Colored Minstrels 9. James R. Mackie 12.

HOWLAND.—BROCKWITZ MEMORIAL THEATRE (W. T. Leake, manager): Hogan's Alley Feb. 26; good house; audience pleased. Hopkins' Trans-Oceanics 8.

BATTLE CREEK.—HAMBLEN'S OPERA HOUSE (E. R. Smith, manager): Gilmore and Leonard in Hogan's Alley Feb. 24; small house; fair satisfaction. Devil's Auction 23; large and pleased audience.

COLDWATER.—THEATRE (John T. Jackson, manager): Mr. Bob (local) Feb. 22; crowded house. Al G. Field's Minstrels 21; satisfactory performance. James R. Mackie 4. The Tornado 8.

OWASSO.—MALLINBATH'S OPERA HOUSE (Burns Brewer, manager): Porter J. White's Faust drew full house Feb. 21. Al G. Field's Colored Minstrels 1 played a crowded house.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Devil's Auction to fair-sized audience Feb. 21. A Stranger in New York 24; excellent performance; crowded house.

PLANT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): E. R. Spencer 4, 5.

RUBENSON.—OPERA HOUSE (F. L. Reynolds, manager): Ethel R. Spencer in Julius Caesar Feb. 29 played a fair audience. Miss Francis of Yale 14. Fanny Rice 17. Katie Emmett 23.

MANISTEE.—OPERA HOUSE (Edward Johnson, manager): Courtney Morgan co. Feb. 21-23; crowded houses and performances good.

MINNESOTA.

ST. CLOUD.—OPERA HOUSE (E. T. Davidson, manager): Daniel Sully in Old Innocence Feb. 17; good house; pleased audience. Frederick Warde in Virginia 26 to the capacity; receipts \$500. Mr. Warde pleased everyone; support fair. Cissy Fitzgerald 8. ITEMS: Frederick Warde gave a talk to the students of the State Normal School here in the afternoon.

DULUTH.—THE LYCEUM (E. Z. Williams, manager): Tim Murphy, Feb. 21, 22 in Old Innocence to fair business and delighted audiences. The Geisha 23, 24; large and pleased audiences. Clay Fitzgerald in The Foundling 26. Dal Conte Opera co. 1, 2.

ST. CLOUD.—THEATRE (Jack Hoeffler, manager): Frederick Warde in Virginia Feb. 23; big house. Tim Murphy in Old Innocence 1; big house; clever co. Lewis Morrison 5. The Dancer 11. Henshaw and Ten Broeck 18. South Before the War 21.

PARHART.—OPERA HOUSE (C. E. White, manager): Tim Murphy and his capable co. gave a fine presentation of Old Innocence to a large and well-pleased audience Feb. 20. Handy Andy (local) 17. South Before the War 21.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Dan Sully Feb. 22 in Old Innocence. The Contractor: large and enthusiastic audience. Frederick Warde 2. Ole Olson 10. Tim Murphy 22. Nellie McHenry 23.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Geisha Feb. 20; small business. ITEMS: A special train of Elks went to St. Paul 20 to attend the Elks' Minstrels.

ST. PETER.—THEATRE (Hoeffler and Hale, manager): Frederick Warde in Virginia Feb. 23; big house and pleased audience. The Pay Train 3. The Dancer 16.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Black Trillby Feb. 24; good house; poor performance. The Pay Train 2. The Pay Train 3. South Before the War 21.

MISSISSIPPI.

GREENVILLE.—HEATON'S OPERA HOUSE (Harry E. Marsh, manager): Wang to a \$400 house Feb. 24. Columbia Opera co. 23, 1 in La Mascotte and Gloriosa Gloriosa: good houses. Greenville Dramatic Club in May M. Ward's comedy, Dear Old Tony, 10.

VIKESBURG.—OPERA HOUSE (Piazza and Botta, proprietors): The Byrona Feb. 24 in Ups and Downs of Life to large and unappreciative audience. Wang 23; large and appreciative audience.

COLUMBUS.—OPERA HOUSE (P. W. Meier, manager): Louis James in A Cavalier of France Feb. 22; S. R. O.; enthusiastic audience.

NATCHES.—THEATRE OPERA HOUSE (Clarke and Gaudier, managers): Wang Feb. 23; large house. Funch Robertson 23-5.

MACOMB CITY.—OPERA HOUSE (W. R. Canton, manager): Hoyt's Comedy co. Feb. 23-5 canceled. Wang 21.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Field, manager): Wang Feb. 23; good performance; full house. Ups and Downs of Life 23; fair house.

MISSOURI.

SPRINGFIELD.—BALDWIN THEATRE (W. L. Porterfield, manager): Henshaw and Ten Broeck Feb. 21 in Dodge's Trip to New York; full house. Returned 23; good business also. ITEMS: C. S. Brooks, of this city, holds a lease for three years on the Baldwin Theatre and adjacent by the local representative of the property owners. Mr. Porterfield, the present manager, claims to hold a similar lease executed by the New York representatives. The difficulty will have to be adjudicated by the courts. Mr. Brooks was formerly manager of the Grand Opera House of this city.

ST. JOSEPH.—TOOTILL THEATRE (C. U. Philler, manager): Lewis Morrison Feb. 25 in The Master of Ceremonies. A Stranger in New York 23; every seat sold. Henshaw and Ten Broeck 2. The Nancy Hanks 3. Roland Reed 10. Under the Polar Star 12. Court Into Court 11. CHAWFORD THEATRE (E. S. Brigham, manager): A Breezy Time 23. The Smugglers to a large house. 25-5 opened with The Smugglers to a large house.

HANOVER.—PARK THEATRE (J. B. Price, manager): Ferris' Comedians in Grouched Lightning, Lord Me Five Shillings, A Box of Dynamite, The Mechanical Man, The Chorus Girl, and vaudeville to fair houses Feb. 21-23. Anderson Theatre co. 3-5. Darkest America 17.

JOPLIN.—OLDS THEATRE (George B. Nichols, manager): Henshaw and Ten Broeck Feb. 22 in Dodge's Trip to New York to packed house; best of satisfied. Burke's U. T. C. to good business; co. poor. Henshaw and Ten Broeck (return) 27 to big business. Warner Comedy co. 7-12.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Dark. NORMAL AUDITORIUM (George L. Osborn, manager): Dr. Willis lectured to good business 15. Hawley Smith 4.

PAYETTE.—OPERA HOUSE (Lee Holladay, manager): Professor Boone Feb. 25; business good. Edna Tanager in Dr. Jekyll and Mr. Hyde 2. Side Tracked 9.

NEEDS.—FARRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Kirsch's Comedy co. gave fair presentations Feb. 24-26 to small houses. Gilhooley's Reception 4. J. H. Lister 14-19.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Edwin Tanner's Dr. Jekyll and Mr. Hyde Feb. 23; medium audience; play was well presented. Chase-Litler co. 7-12.

CLINTON.—OPERA HOUSE (Ed Austin, manager): Side Tracked 11. Isaac Payton co. 12.

CARTHAGE.—GRAND OPERA HOUSE (J. C. Logan, manager): Henshaw and Ten Broeck in Dodge's Trip to New York Feb. 23; large and pleased audience.

MONTANA.

BUTTE.—SUTTON'S THEATRE (Dick P. Sutton, manager): Stock co. in Streets of New York Feb. 21, 22; good business. Maloney's Wedding week 25-5. The Knight 6-12. MALLINBATH'S OPERA HOUSE (John Mair, manager): Miss Philadelphia 3. 5. James J. Corbett 6-12. Nellie McHenry 10-12. ITEMS: Silver Bow Lodge, No. 240, B. P. O. Elks' session 21 was a great social success.

HELENA.—MINE'S OPERA HOUSE (John W. Leika, manager): 142 Feb. 18. Ole Olson 24. James J. Corbett 5. Frederick Warde 10. ITEMS: The Red Bird Jack co. stranded in Helena a few weeks ago. Their effects were sold Jan. 17. The baggage was purchased for \$25.00 by a member of the co., who had a claim for salary of \$50.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): Ole Olson Feb. 22; fair business; performance satisfactory. Miss Philadelphia 23.

HELENA.—UNION OPERA HOUSE (John Maguire, manager): Nellie McHenry 5.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Ole Olson Feb. 25; performance fair; large house. Daniel Sully 8.

NEBRASKA.

LINCOLN.—THE OLIVER (John Dowden, manager): James O'Neill Feb. 23 to good house; performance good. Man from Mexico 23; fair house; audience pleased. A Stranger in New York 2. Henshaw and Ten Broeck 3. Fabio Roman 3. Edward Barrigan 11. Court Into Court 11. THE FUNKS (Frank C. Zehring, manager): Herald Square Comedians 23, 24 to fair houses and fair entertainments. South Before the War 26; good house; appreciative audience. The Spooners 23-5.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Spooner Dramatic co. closed a successful engagement of one week Feb. 14. South Before the War 25; excellent business; satisfactory performance. A Breezy Time 1. Fabio Roman 10. The Gay Matinee Girl 11. Our Flat 21. Shore Acres 25. AUDITORIUM (G. L. Platt, manager): Dark. No bookings. ITEMS: Mr. and Mrs. Berlin Fulton joined the Mackay Opera co. at Kewanee, Ill. 25.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Ashley Rush Stock co. Feb. 21-23 to good business and satisfaction; plays presented, Lynwood, A Crazy Idea, Two Orphans, East Lynne, and Arabian Nights. Fabio Roman 8.

FALLS CITY.—THE GERLING (John Gehling, manager): South Before the War Feb. 24; S. R. O.; excellent satisfaction. A Breezy Time 26; good business. The World Against Her 4.

NEBRASKA CITY.—OVERLAND THEATRE (Carl Morton, manager): Herald Square Comedians in A Day in New York and McVey's Reception Feb. 21, 22; good business. Lewis Morrison 1.

KEARNEY.—LEWIS HOUSE (R. L. Napper, manager): Ashley Rush Stock co. 21-23.

WABOO.—OPERA HOUSE (Thomas Killian, manager): The Gay Matinee Girl changed date from

11 to 12. A Breezy Time 18. ITEMS: Manager Killian is in Chicago this week on business.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (O. B. Band, manager): My Friend from India failed to please a medium audience Feb. 25. Canadian Jubilee Singers 1. A Stranger in New York 18. ITEMS: Subscription papers to raise the necessary guarantee for the appearance of Nelli's Orchestra in the near future are now in circulation.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Twelve Temptations Feb. 25 to S. R. O. My Boys 1; fair house. Who is Who 2. The Tarrytown Widow 4. Al G. Field's Minstrels 7. NEW ELM STREET THEATRE (George S. McFadden, manager): Dark.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Rice's Comedians opened for week Feb. 25 to big business, presenting Back Among the Old Folks. R. J. Chamberlain left the co. here, being replaced by Joseph Le Brandt. Sowing the Wind 1. Twelve Temptations 2.

NASHUA.—THEATRE (A. H. Davis, manager): Spenser Comedy co. to fair business Feb. 25-26. Ole Olson drew fairly. Sowing the Wind 3. Al G. Field's Minstrels 4. ITEMS: Miss Melrose, soprano, joined the Ole Olson co. 1 at Nashua.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Walter E. Perkins in My Friend from India drew a large audience 1. Twelve Temptations 10.

CONCORD.—WHITE'S OPERA HOUSE (R. C. White, manager): Twelve Temptations Feb. 25 to seven hundred people. Never Again 4. Sowing the Wind 1. A Stranger in New York 21. A Boy Wanted 24.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): In Gay New York Feb. 25-26. The Geisha 7-12. Under the Red Robe 14-19. JACOB'S THEATRE (M. J. Jacoba, manager): The Widow Jones 2-5. Side Tracked 7-12. My Friend from India 14-19. ITEMS: Walter Jones joined in Gay New York here 25. Sol Smith, Russell's daughter, is at present at school near Newark. With a party of girl friends she attended the matinee performance 25. Bronson Howard witnessed the performance of A Bachelor's Romance in this city 25. It was soverly right at the Newark, and a handsome workbench was given to the ladies in the small house (C. E. Kent).

TEHENTON.—TAYLOR OPERA HOUSE (T. B. Taylor, manager): A Breezy Time Feb. 25; large audience, which seemed much pleased with the performance. Sawtelle's Dramatic co. opened for a week 28 in The Captain's Mate to a large audience, meeting with the success it so fully merits. The Prisoner of Zenda 5. The Brownie 11. Dennis Thompson 12. The Geisha 15. Digby Bell 11. Robert G. Ingersoll 15. Lillian Kennedy 19. ITEMS: Manager O. H. Butler retired from the management of the Opera House, and F. B. Taylor has been appointed to fill the vacancy. The Saturday matinee inaugurated by Mr. Butler have met with great success, crowded houses being almost invariably the rule.

ELIZABETH.—STAR THEATRE (Colonel W. M. Norton, manager): Gonzalez Opera co. presenting Said Paula, The Masquerade, The Mikado, The Chimes of Normandy, and Pinafore to good houses Feb. 25-5; performances pleasing. Darkest Russia 12. The Geisha 14. Miles Ideal Stock co. 21-26. LYCEUM THEATRE (A. H. Simmonds, manager): A Milk White Flag to a fair and pleased audience 25; John W. Dunne and Mary Martin are worthy of special mention. My Friend from India 18. Cissy Fitzgerald 23. The Prisoner of Zenda 25. ITEMS: Edwin Elroy, of the Elroy Stock co., was here 27. Mr. Elroy is a well-known resident of this city.

PATERSON.—OPERA HOUSE (John J. Goetchina, manager): The Gormans in Mr. Bean from Boston Feb. 24-26 to fair business; audiences pleased. White White, A Secret Warrant 24-5; excellent performance; good houses. Robert Mantell, owing to the serious illness of his wife, was suddenly called away 27. Howard Hall took his part successfully. Roselle Knott was very good as Marguerite. The Real Widow Brown 34. Go-Won-Go-Mohawk 7-9.

CLINTON.—MUSIC HALL (J. W. Altman, manager): Mrs. Tom Thum's Lilliputian co. Feb. 28, 1; good business.

PLASFIELD.—STILLMAN THEATRE (Mae Edwards, manager): Jim Key 4, 5. Gonzalez Opera co. 7-9. Darkest Russia 11. Gay Brothers' Minstrels 17.

WASHINGTON.—BRATTY MUSIC HALL (George M. Dawes, manager): The Lilliputian Specialty co. and Mrs. Tom Thum 2; small house; performance good.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The Real Widow Brown 2.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The Real Widow Brown Feb. 29; big business; performance not up to expectations.

NEW YORK.

A'LEANY.—HARMANUS THEATRE (Woodward and Voyer, managers): At Piney Ridge Feb. 24 decried better patronage. E. H. Southern in The Adventure of Lady Ursula 24 played a large and enthusiastic audience. The chief event in theatrical circles was the appearance of Mrs. Fiske as Tess of the D'Urbervilles 11; the audience was large, and the opinion is that her acting was superb and strong. The character calls for just such impersonation as is given; the support is excellent, especially Mary Shaw and Forrest Robinson. The Sporting Duchess 3. El Capitán 8. LELAND OPERA HOUSE (C. H. Smith, manager): Murray and Mrs. Gormaine an engagement of six performances of Pinning of the Tail on the Don, and these clever comedians have kept their audiences laughing; the specialties included dancing by Charles A. Morgan and Lola Morrimee, Len Delmore and Fred Wilson in popular songs, Grace Cummings and the Trumbull Sisters, rag-time dancers, and the Trumbull Sisters, rag-time dancers in repertoire 7-12.

UTICA.—OPERA HOUSE (H. E. Day, manager): Tess of the Living drew fair patronage Feb. 25. 26. The Isle of Champagne, billed for 1, was obliged to cancel at the last moment, owing to the illness of Katherine Germaine, she being obliged to undergo an operation on her throat; Miss Gormaine, a native of Utica, a native of the city, concluded that an understudy would not be acceptable here, the appearance of Mrs. Fiske in Tess of the D'Urbervilles 11; the audience was large and enthusiastic, and gave Mrs. Fiske several hearty curtain calls; her support is exceptionally strong, including Forrest Robinson, Frederick de Bellville, John Jack, Mary Shaw and Mary E. Barker. De Wolf Hopper 11. Lillian Kennedy 11, 12.

SYRACUSE.—BASTIANE THEATRE (S. S. Shubert, manager): The Salisbury Stock co. presented The Grey Mare to good business Feb. 21-23. The Wife to large attendance 25-5. Captain Swift 7-12. WRITING OPERA HOUSE (M. Reis, lesser; J. L. Kerr, manager): E. H. Southern in The Adventure of Lady Ursula to large house. Mrs. Fiske 3. The Isle of Champagne 4. Sousa's Band 5. GRAND OPERA HOUSE (G. A. Edes, manager): Bon Ton Burlesquers drew fair houses 24-26, as did the French Felly co. 26-2; neither performance good. The Power of the Press 3-5. The Last Stroke 7-9. A Bunch of Keys 10-12. ITEMS: Dunn and Wendley are to open a vaudeville theatre in the Alhambra 7.

BENICANTON.—STONE'S OPERA HOUSE (J. P. E. Clark, manager): Stone's Comedy co. closed a two weeks' engagement Feb. 26 to big business and excellent satisfaction. Beacon Lights, The Charity Ball, The Lost Paradise, McKenna's Flirtation, The Wife, Men and Women, Passion's Slave, A Social Highwayman, The Burglar, A Gay Deceiver, The Veteran, An Enemy of the Star, and Mask of Life were presented. Little Lord Saunterly drew fair houses 2 and played. Thomas W. Keene 3. Sousa's Band 5. A Milk White Flag 8. BLUO THEATRE (A. A. Penney, manager): Go-Won-Go-Mohawk attracted fair houses 24-26 and gave satisfaction. O'Hooligan's Wedding 2-2. ITEMS: The new the-

atre in course of erection at Lestershire will be known as the Adelphi.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Sousa's Band attracted large house 3. First 4.5 in Tess of the D'Urbervilles before a crowded house. Thomas W. Keene 7-9. COOK OPERA HOUSE (S. S. Shubert, manager): Owing to cancellation of Eugene Blair, house dark 26-2. Kate Claxton 7-9. ACADEMY OF MUSIC (Louis C. Cook, manager): The Academy Stock co. made its initial bow before S. R. O. 25, and large audiences present house week, ending 4. The ability of the co. was shown in its admirable representation of A Celebrated Case, and passed the review of a critical attendance and successfully established itself among our theatregoers. Emma Bell proved in the leading role to be an actress of high merit, with an excellent stage presence, and her emotional work was exceedingly artistic. Mona Carrington, Julia Hurley and Millie Liston deserve praise. Frederick Webber in a conscientious actor, and won hearty applause. Fred Ormrod met with evident approval. Hudson Linton in his comedy work deserves special mention. In his capacity the organization of the capital and deservingly. The staging of the play was carefully supervised by George W. Mitchell, and was elaborate in detail. The co. will further test its strength in The Black Flag 7-9. An Arabian Night 10-12. ITEMS: The entire gross receipts at the Academy at the matinee 5 will be presented to the Maine monument fund.

TRIOV.—GAINWOLD OPERA HOUSE (S. M. Hickey, manager): The Electrician Feb. 24-26; co. good; big house. The Spooner Comedy co. 25-5 in A Fair Rebel, Hazel Kirke, A Fight for a Million, Muggs' Landing, Little Treasure, Eccles Girls, Bucky Bliss, The Circus Girl, The Judge's Wife, and Kathleen Mavourneen; specialties by Harding and Ah Sid, Jerry B. Flynn, John H. Sherry, Burr Weaver, Cecil and Edna May, Spooner and Olive; co. fair; business good. A Bunch of Keys 7, 8. De Wolf Hopper 9. Wolford Stock co. 10-12. RAND'S OPERA HOUSE (Harry G. Rand, manager): Mrs. Fiske Feb. 25 in Tess of the D'Urbervilles, supported by a co. first-class in every particular, to a large and enthusiastic audience; Mrs. Fiske received curtain calls after each act. W. S. Hart 4, 5.

SCENIC THEATRE.—VAN CULLEN OPERA HOUSE (C. H. Benedict, manager): The Sporting Duchess was a packed house Feb. 26; Pifflet Paget was excellent, but the remainder of the cast was only fair; the scenic equipments were very elaborate and the costumes elegant. Humanity to a good audience 1; performance first-class; the drawing of special mention were Rose D. O'Neill, Jay Williams, Harry Keenan, and Alice Irving. Murray and Mack 4. A Milk White Flag 23.

SARATOGA SPRING.—THEATRE SARATOGA (Sherlock Sisters, managers): The Sporting Duchess played a large audience 2. David Valencourt, a Saratogian, who was with this co. at the opening of this season, but who was obliged to retire after a few weeks from ill health, played his old part here in a highly creditable manner. A Bunch of Keys 9. Ole Olson 12. Secret Service 13. The Gormans 24. TOWNS HALL (Thomas Leonard, manager): Dark.

ODDENSEBURG.—OPERA HOUSE (Charles S. Hubbard, manager): The Isle of Champagne Feb. 23; crowded house; owing to illness, Katherine Germaine did not appear; opera did not give satisfaction. A Stranger in New York 4. ITEMS: Katherine Germaine was forced to leave the Isle of Champagne co. on account of severe throat trouble. Her part in the opera will be taken by Maud Lillian Barry, who joined the co. here.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Ullie Akers from co. opened for a week Feb. 25 to S. R. O.; excellent satisfaction; repertoire, A Stranger in New York, A Bachelor's House, Under the City Lights, A Beautiful Slave, The Egyptian Dancer, Cinderella, and A Waif of London. Sousa's Band 7. Lillian Kennedy 14. The Girl from Frisco 17.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): The Hired Girl Feb. 24 played a fair-sized audience. Humanity was fairly presented and was enjoyed by a small audience. Pass on Play 3. A Milk White Flag 5. De Wolf Hopper 7. The Widow Jones 8. My Friend from India 10.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Tanner's Comedians, booked for Feb. 28, 1, failed to appear. Stowe's U. T. C. 1; large house; usual satisfaction. Lillian Kennedy 4. Humanity 7. A Bunch of Keys 12. SINK'S OPERA HOUSE (Samuel Cox, manager): Dark.

ONEIDA.—MUNRO'S OPERA HOUSE (E. J. Preston, manager): A Trip to Countown 9. ITEMS: Lillian Kennedy, who was obliged to lay off for a few days on account of illness, resumed her tour at Watertown 1.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Lillian Kennedy, booked for Feb. 25, canceled on account of illness. The Isle of Champagne 2 played a good audience. Puddin'head Wilson (return date) 9. Otis Skinner 14. Ole Olson 17. Ward and Vokes 21.

WORMLEYSVILLE.—SHATTUCK OPERA HOUSE (B. Osocki, manager): Josie Mills co. closed week in repertoire 23; plays latter half of week. The Galley Slave, Mr. Barnes of New York, and The Waifs of New York; large houses. Thomas W. Keene 5.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Sousa's Band 1. The Isle of Champagne 9. ITEMS: U. T. C. 28 and Bon Ton Burlesquers 3 canceled. John Dillon has been visiting his parents here for the past week.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Miles Ideal Stock co. Feb. 23; good business and co.

(F. D. Leland, manager): Clara Schumann's Ladies' Orchestra 10.
OHIO.—NEW THEATRE (W. D. Fitzgerald, manager): House opened Feb. 21 with the Sporting Duchess before large audience; co. and performance excellent.—METROPOLITAN THEATRE (C. H. McGonagall, manager): Dark.
OSWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): Little Lord Fauntleroy Feb. 25; excellent performance; fair house. Shannon Comedy co. 7-12.
NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Humanity Feb. 25; large and pleased audience. The Sporting Duchess & Graphoscope 6-8. Washburn's Minstrels 9, 10.
GLENS FALLS.—OPERA HOUSE (F. E. Prun, manager): George R. Wendling will lecture 4.
PLATTSBURG.—THEATRE (Edwin G. Clarke, manager): Daniel Ryan co. Feb. 25-5; good houses.
PONDIA.—OPERA HOUSE (E. B. Dodge, assistant manager): A Trip to Coontown 14.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): A Night Off Feb. 25; fair business; performance good. Innes' Band 1; fair business; concert 2.
RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Moore, manager): Edward P. Elliott, impersonator, 2 in The Gilded Fool to a large audience.
GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): Miller Simon Wallace co. Feb. 25; fair house and satisfaction. Louis James 14.
WILMINGTON.—OPERA HOUSE: A Night Off Feb. 25; small house; cast good.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Dan Sully in O'Brien the Contractor Feb. 21; large and pleased audience; George D. Davis made a big hit with his specialties. The Pay Train 25 to very poor business, which was, however, in keeping with the quality of the performance. Joe Cartwright, supported by Edna Cross-Seabrook, in Minnesota 25 to fine business; receipts \$533; scenery excellent; capable co., which includes Lilly Collins, Jessie Villars, Alga Lambert, Charles Church, and W. H. West. Rupert's Opera House Orchestra in grand concert 27 to a large and pleased audience. James J. Corbett 1. Frederick Ward 1. A Bachelor's Honeymoon 25.—ITEM: Charles Lindsay, treasurer of the Winnipeg Theatre, is spending a few days here. Manager W. H. Tabor will leave The Pay Train to join Gentry's Dog and Pony Show. While here the Dan Sully co. rehearsed their new play, which they intend to produce for the first time at Winnipeg. The Pay Train co. lacked \$20 to take them to their next stand. Manager Walker helped them out of town.
ALBANY.—BUTLER.
GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Dan Sully in O'Brien the Contractor to good business and enthusiastic audience Feb. 21. Joe Cartwright in Minnesota to well-filled house 25; satisfactory performance. James J. Corbett 1. Frederick Ward 1. A Bachelor's Honeymoon 25.—ITEM: A Stranger in New York 16 Tim Murphy 21. Katie Putnam 21. Nellie McHenry 25.—ITEM: The local lodge of Elks entertained Dan Sully at a social session immediately after the performance 21. Manager Lander still sojourns at Mt. Clemens. His health is reported to be improving.
JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Ole Olson 5.
GRAPTON.—OPERA HOUSE (W. W. Robertson, manager): Daniel Sully in O'Brien the Contractor Feb. 21; good business; performance fine.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Dark.—PARK THEATRE (Harry E. Feicht, manager): Colonel Billy Thompson's Triple Alliance Feb. 25; good business; the specialties, some of which were fair, and the verbiage of Corbett-Fitzsimmons formed a pleasing and taking entertainment. Mlle. An's Monarchs 28; good business. Lora and Pape and Zorine were specialists deserving of notice, the others coming under the ordinary class; the afterpiece was a conglomeration of little merit. Manager Harry E. Feicht returned from a business trip East 25.—Mlle. An, after seven weeks' illness, resumed her aerial act at the evening performance 28.—Fred C. Dickson, of Indianapolis, is in the city for a few days, the guest of Manager Feicht.—Little Mardo Brown, a juvenile colored production of this city, is a member of Mlle. An's Monarchs, swinging the baton and dancing, at both of which he is quite clever for one of his years. J. W. WEIDNER.
URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Cuba's Vow 10. Robert Downing 12. Walker Whiteside 15.
W. H. McGOWN.
TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): No play has been better received and enjoyed in more thoroughly appreciated than was Puddin'-head Wilson, by Edwin Mayo and co. Feb. 23-25; the houses were only fair; Mr. Mayo was suffering from a severe hoarseness which made his performance very difficult; Ada Dyer as Roxie did a splendid bit of character work. Sousa's Band delighted a large house 25.—PEOPLE'S THEATRE (S. W. Brady, manager): Guitry Mother 24-25; excellent co.; big business. McFadden's Row of Flats to the capacity 24; Gus Hall has certainly gathered together a co. who make all that is possible out of the farce; Richard Mullen, Charles Loder, George Leslie, and the Specter dwarts keep things lively; Lizzie Conway as Mrs. Murphy fits the bill, while Estelle Wellington is seen in graceful dances. Katie Emmett 10-12.—AUDITORIUM: Siloti in piano recital to fair house 25.
AKRON.—GRAND OPERA HOUSE (W. A. Albangh, manager): King Dramatic co. 24-26 in The Lady of Lyons and Wages of Sin 24, The Circus Girl and Brother for Brother 25, and Lights of London and All the Comforts of Home 26; crowded houses; excellent satisfaction. Miss Fennell of Yale 25; well-filled house; co. good. Walker Whiteside in The Merchant of Venice 2; excellent co.; medium house. Cuba's Vow 1.—ASSEMBLY THEATRE (W. G. Robinson, manager): Dark.—ITEM: H. C. R. Wall was appointed receiver for the Grand Opera House 25. The house will not be closed, but will be run by the receiver.
SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): The Gilmores, supported by an excellent co., closed a very successful week Feb. 25; East Lynne, The Black Flag, The Gypsy Girl, The Wife's Revenge, The Prince of Liars, and Camille were presented very creditably. Sousa's Band, with Maud Reese Davies, Jennie Hoyle, and Arthur Fryer, delighted a large audience 25.—Miss Francis Gardner 14.—ITEM: Business at the Globe this season has been extremely good; every attraction has played to a profitable business and in some instances return dates have been played.
GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Hopkins' Trans-Oceanics Feb. 25; good performance; small but appreciative audience. On account of an open date co. played 24 to good business. Fitz and Webster in A Breezy Time 26; general satisfaction; business fair. A Black Sheep 11.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.
CANTON.—THE GRAND (M. C. Barber, manager): 8 Bells drew a crowded house Feb. 25. The Brownies 28. Miss Francis of Yale 1 pleased a fair audience. The Sunshine of Paradise Alley 1.—ITEM: A benefit performance for the stage hands will be given at the Grand 5. A number of local amateurs will appear.
LIMA.—PATRICK OPERA HOUSE (Howard G. Hyde, manager): The Brownies Feb. 25. Sousa's Band gave a delightful concert to R. O. 25. Peters and Greene co. 25, presenting Fingert's Fortune, An Easy Place, and A Mixed Affair, pleased three good houses. Walker Whiteside 10.
NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Great Eastern

Band, under management of John Burn, Feb. 24; full house. Patent Applied for 25; top-heavy house; audience fairly pleased; Baetz was very good and John Dempsey as the tramp proved an unusually original and artistic dancer. Great Eastern Band 8. Kellar 10.
PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): The Real Widow Brown Feb. 25; fair farce-comedy; poorly attended. Honesty Leroy in Other People's Money (return engagement) 3. A Black Sheep 3. 8 Bells 7.—ITEM: The Portsmouth Cycling Club have added THE MIRROR to their list of reading matter.
STUBENVILLE.—CITY OPERA HOUSE (Charles Holton, manager): Patent Applied for Feb. 25. The Tornado 28. A Black Sheep 28. 8 Bells 2, all to good and pleased audiences. Peters and Greene co. 7-12. A Contented Woman (Elks' benefit) 19.
SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Brauner, manager): Mlle. An's Monarchs Feb. 25; good performance; fair business. John Griffith 5. Robert Downing 11. Thomas W. Keene 10. Robert R. Mantell 10.
POKA.—OPERA HOUSE (C. C. Sank, manager): The Dazzler Feb. 25; good performance; business fair. Mr. and Mrs. Robert Wayne 34. Fields and Hanson's Minstrels 15. Walker Whiteside 16.
MARION.—GRAND OPERA HOUSE (F. R. Arnold, manager): Jessie Mae Hall co. Feb. 25-26 in A Princess of Patches, Walker's Ward, Home Sweet Home, A Barrel of Money, and The Telegram; best repertoire co. of season; good business. Veriscope 9. Mr. and Mrs. Robert Wayne co. 21-23.
BRONTON.—MASSONIC OPERA HOUSE (R. F. Ellsbury, manager): The Real Widow Brown Feb. 25; fair house; disappointed audience. A Black Sheep 4.
ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): Fitz and Webster and Greene Time 1; good business; first-class performance. Nashville Students 7. Colonel Thompson's veriscope 18. The Real Widow Brown 28.
FREEMONT.—OPERA HOUSE (Heim and Haynes, managers): Sousa's Band Feb. 25; large and pleased audience. Jessie Mae Hall co. 25 opened with Home Sweet Home and A Princess of Patches to large and delighted audience.
GALLIPOLIS.—ARIEL OPERA HOUSE (Cowden and Kaufman, managers): Other People's Money 1; good business; audience pleased. Davis' U. C. 17.
ATHENS.—OPERA HOUSE (Miller and McCune, managers): Other People's Money Feb. 25; fair business; performance good. Macaulay-Patton co. 7-12. Robert Downing 22.
ALLIANCE.—OPERA HOUSE (G. W. Gaskill, manager): Clara Schumann's Ladies' Orchestra Feb. 25, 28; packed house; splendid satisfaction. Walker Whiteside in Hamlet 1; good business; audience pleased. The Tornado 3.
DEFIANCE.—CITIZENS' OPERA HOUSE (Ed S. Brunson, business manager): Sadie Raymond in Daisy the Missouri Girl 2; fair audience; excellent satisfaction. Walker Whiteside 9. Nashville Students 14. Hi Henry's Minstrels 21.
RAVENNA.—REED'S OPERA HOUSE (Pitkin and Severance, managers): Clara Schumann Ladies' Orchestra Feb. 25; large and pleased audience.
SALEM.—GRAND OPERA HOUSE (Elliott and Geiger, managers): John Griffith in Faust 1; fair business; performance satisfactory. Mystic Midgets (local) 10-12. A Black Sheep 17. Elks Minstrels 25.
YOUNGSTOWN.—OPERA HOUSE (Eugene Book, manager): Faust Feb. 25. Wilson Comedy co. 25; poor co., with a few clever specialty people; plays, Paradise Regained, East Lynne, Esmeralda, and Crimes of London; business fair.
MANSFIELD.—MEMORIAL OPERA HOUSE (E. E. Endly, manager): Robert Fitzsimmons co. Feb. 25; good performance; large house. The Brownies 25; large audience; fine entertainment. Agnes Herndon opened for a week 28 to good business. Cuba's Vow 9. Veriscope 11. The Sunshine of Paradise Alley 15. Robert Mantell 17.
CINCINNATI.—GRAND OPERA HOUSE (Steve J. Henry, manager): Edward Harrigan in Old Lavender Feb. 25; good house; Mr. Harrigan gave the best bit of character acting ever seen here. Mr. and Mrs. Robert Wayne co. opened 28 in The Gold King for three nights, but succumbed after first performance.
MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Honesty Leroy in Other People's Money Feb. 25; fair business; the specialties, some of which were fair, and the verbiage of Corbett-Fitzsimmons formed a pleasing and taking entertainment. Mlle. An's Monarchs 28; good business. Lora and Pape and Zorine were specialists deserving of notice, the others coming under the ordinary class; the afterpiece was a conglomeration of little merit. Manager Harry E. Feicht returned from a business trip East 25.—Mlle. An, after seven weeks' illness, resumed her aerial act at the evening performance 28.—Fred C. Dickson, of Indianapolis, is in the city for a few days, the guest of Manager Feicht.—Little Mardo Brown, a juvenile colored production of this city, is a member of Mlle. An's Monarchs, swinging the baton and dancing, at both of which he is quite clever for one of his years. J. W. WEIDNER.
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RHODE ISLAND.

NEWPORT.—Opera House (T. F. Martin, manager): Al G. Field's Minstrels to immense business Feb. 24, giving excellent satisfaction. Billy Van caught the popular fancy and held it throughout the performance. Showing the Wind 28. Rose Hill 28. Primrose and West 18. Secret Service 24. Items: The local lodge of Elks attended the performance of Field's Minstrels 24 in a body.

WOONSOCKET.—Opera House (George C. Sweet, manager): Graham's Cake Walk Feb. 23; fair entertainment and house. Twelve Temptations 28; good house. Al G. Field's Minstrels 2; good house. Side Tracked 4. The Unknown 12. Showing the Wind 15. Primrose and West 19.

PAWTUCKET.—Opera House (A. A. Spitz, manager): Side Tracked Feb. 23; good performance; large audience. Harry La Marr in A New England House 28; crowded house; performance fair. My Boys 12. Rose and Barton's co. 14-16. An Irishman's Love 12-15.

WESTERLY.—Opera House (C. B. Smith, manager): Side Tracked was well received by a fair house Feb. 23. Katherine Robert 14-19.

RIVERPOINT.—Thompson's Opera House (J. H. Thompson, manager): My Friend from India Feb. 23; large and pleased audience. Side Tracked 3. The Tarrytown Widow 10.

SOUTH CAROLINA.

CHARLESTON.—Academy of Music (Will T. Keogh, manager): The commencement of Lent has seriously interfered with theatrical attendance. Innes' Band 24 gave a delightful concert to a small audience. Rosa Linde's splendid contralto brought down the house. Courted into Court, with Marie Dressler and John C. Rice in the leading roles, drew a fair audience 25. Donnelly and Girard presented The Geese 28 to light business; the two stars are supported by a good co. The Prodigal Father 2. The Girl I Left Behind Me 4.

SUMTER.—Academy of Music (Abe Ryttenberg, manager): A Night Off 1; performance good; business fair. Hutchinson Merry-makers 15. Jessie Mae Hall co. 15-18.

COLUMBIA.—Opera House (Eugene Cramer, manager): Miller Simon Wallace co. Feb. 24. Innes' Band 28; large house; performance first-class.

SPARTANBURG.—Opera House (Max Greenwald, manager): Peruch-Baldini co. opened 28 in his Excellency to capacity. A Night Off 9. Inno-cente 10.

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WATERTOWN.—New Grand Opera House (H. J. Motz, manager): Cantata (local) Feb. 22; good entertainment and business. Professor Pull, hypnotist, 24; fair business; splendid entertainment. Lewis Morrison 4. Frank K. Long co. 7-12.

SIOUX FALLS.—New Theatre (S. M. Bear, manager): Lewis Morrison 3. Boston Lyric Opera co. 4, 5.

TENNESSEE.

NASHVILLE.—Vendone (Thomas J. Boyle, manager): Beach and Bowers' Minstrels Feb. 23, 1 were received by well filled houses and gave pleasing performances. Nat Goodwin 17. Grand Opera House (Thomas J. Boyle, manager): Dark. New Masonic Theatre (William M. Shores, business manager): Anna Hobart 1. The Old Homestead 2. Courted into Court 3. Gayest Manhattan 4, 5. TROCADERO: Dark.

CHATTANOOGA.—New Opera House (Paul R. Albert, manager): A Contented Woman Feb. 21; good house; fine performance. Donnelly and Girard in The Geese 22; large audience; good performance. Theodore Hamilton in Pudd'nhead Wilson 24; good business; performance excellent.

COLUMBIA.—Grand Opera House (James Y. Helm, manager): Louis James in A Cavalier of France pleased good houses 21, 22. The Prodigal Father 24.

JACKSON.—Pittman Opera House (Worner and Tuckfield, managers): The Girl I Left Behind Me Feb. 21. Professor Cheever, hypnotist, opened for a week 28 to good business.

KNOXVILLE.—Staub's Theatre (Fritz Staub, manager): Stuart Robson in The Jackkins 1. Denman Thompson in The Old Homestead 4.

TEXAS.

SAN ANTONIO.—Grand Opera House (George H. Walker, manager): The Bostonians in The Serenade to a packed house Feb. 2. Baldwin-Melville co. 34, and did a large business. The Prodigal Father was billed for 5, but gave date to the Baldwin-Melville co., and on 8 the two co. gave a double bill. A Man of Ideas drew a good audience 7; play only fairly well received. Courted into Court 16; good business. Uncle Josh Sprucey 13 drew a fair-sized audience. Lillian Lewis in For Liberty and Love 14; business fair. Primrose and West's Minstrels drew good audiences 23, 24; satisfactory performance. Gayest Manhattan 23; large audience; performance did not satisfy. Margaret Mather in Cymbeline 25, 26 did a good business and gave satisfaction. The Girl from Paris 23. Items: There has been a decided improvement in the general business at the Grand so far this year, and San Antonio has again struck its old time stride and has furnished large audiences for every good attraction, and also to some not so good. WILLARD L. SIMPSON.

WACO.—The Grand (Wells and Solomon, managers): Margaret Mather, supported by an excellent co., presented Cymbeline Feb. 21 to a large and appreciative audience, which responded freely by merited applause. Gayest Manhattan 23; large audience. The work of Richard Gorman, Gus Pizley, Eleanor Falk, and Jennie L. Lewis deserves special mention. Lillian Lewis, supported by a fair co., 28 presented For Liberty and Love and An Innocent Sinner to deservedly poor business; performance unsatisfactory. Wang 4. Items: Manager Sid H. Wells has just returned from Shreveport, La., having secured the lease of the theatre in that city, and will manage same next season.

W. V. LYONS.

HOUSTON.—Sweeney and Coomes' Opera House (E. Bergman, manager): Gayest Manhattan drew a good house Feb. 21; specialties excellent. Baldwin-Melville co. 23, presenting Devil's Web, East Lynne, Monte Cristo, Black Flag, Never Too Late to Mend, The Plunkett, Louisiana, Rip Van Winkle, Hazel Kirke, and All the Comforts of Home; immense business. Margaret Mather 4, 5.

PORT WORTH.—Greenwall's Opera House (Phil Greenwall, manager): Margaret Mather presented Cymbeline Feb. 21 to full house; support first-class and scenic effects the finest seen here. Ben Har (local) 24, 25 to large audience. Gayest Manhattan 26 to well filled house. Richard Gorman and Eleanor Falk divided honors.

EL PASO.—Myra's Opera House (Rushby and Walker, managers): Primrose and West's Minstrels Feb. 23, largest house of season. The Girl from Paris 23. Rose Stillman co. 13. Items: H. Godwin Mitchell, manager of Myra's Opera House, has been appointed American manager of the bull fights at Juarez, Mexico.

PALESTINE.—Temple Opera House (Dilley and Swift, managers): Alta Heywood 14; good business. Mr. Heywood is a favorite here, and his impersonations brought forth rounds of applause. Flora Dressler is a splendid violinist and re-responded to numerous encores. Entertainment all first-class and very much appreciated.

DALLAS.—Opera House (George Anny, manager): Margaret Mather Feb. 21, 22 in Cymbeline, supported by a good co. to fair business; production deserving of better patronage. Gayest Manhattan 28, 1. Wang 3. An American Girl 4. The Girl from Paris 5. Grand Opera co. 7-10. Shore Acres 11, 12.

VICTORIA.—Hanschel's Opera House (Hanschel Brothers, managers): Homer T. Wilson, lecturer, 3, 4. Swan and Cell's Comedy Ideals, booked for Feb. 25, 26, failed to materialize or cancel.

AUSTIN.—Hancock Opera House (Rushby and Walker, managers): Gayest Manhattan Feb. 17; good business. Margaret Mather 28, 1. The Girl from Paris 4.

NAVASOTA.—Columbia Opera House (Morris Gabert, manager): Miss Lillian Lewis and good co.

in For Liberty and Love Feb. 21 to largest house of season; audience pleased. House closed.

CLARKSVILLE.—Thrilling's Opera House (Charles Gaines, manager): A. W. Hawks 4.

TERRELL.—Brink's Opera House (S. L. Doy, manager): Lillian Lewis in For Liberty and Love 1. Schubert Symphony Club 3.

GREENVILLE.—King Opera House (J. O. Tegerden, manager): Sharpley's Lyceum Theatre co. closed a week's engagement Feb. 23, presenting A Celebrated Case, Camille, and A Gambler's Wife; performance fair; business good.

GAINESVILLE.—Opera House (John Hulen, manager): Kempton Comedy Ko. Feb. 21-23; large week's business.

THURBER.—Opera House (A. H. Miller, manager): Kempton Comedy Ko. date changed 7.

BELTON.—Grand Opera House (A. J. Embree, manager): Wiedemann's Comedy co. Feb. 21-23; good business; performances excellent.

BRENNHAM.—Grand Opera House (Alex Simon, manager): Uncle Josh Sprucey Feb. 23; fair house. Wiedemann's Comedy co. Feb. 21-23.

HARSHALL.—Opera House (Karl Wolz and Dahmer, managers): Krombholz co. Feb. 23-5. Repertoire: Pearl of Savoy, Daughter of the Regiment, A Double Life, The Gamester, Dixie Land, and East Lynne.

TYLER.—Grand Opera House (J. M. Sharp, manager): Alta Heywood in concert Feb. 23; fair business. Wang 28.

UTAH.

SALT LAKE CITY.—Theatre (C. S. Burton, manager): Salt Lake Opera co. presented Said Pasha Feb. 21-23 at popular prices to packed houses. They have a large and excellent chorus, selected from the members of the Tabernacle choir, and gave an excellent rendition of the music. Our Flat, with Rachel Ford, 23, 24 to fair business.

GRAND THEATRE.—H. F. McGarvie, manager: Jules Grand Opera co. 21-26 in repertoire, giving nine performances during the week to houses nearly always packed. Considering that they were in their second week and had the local opera co. in competition three nights this is a remarkable run.

THEATRE.—Scott Anderson, manager: Dark. Items: The Stephens testimonial concert to be given in the Mormon Tabernacle 23 will be a mammoth affair. Over five thousand tickets have already been sold. The phenomenal run of opera at the Grand Theatre, four weeks of full houses, seems to point to the fact that this is a good town for opera co. Both Mr. Calhoun and Mr. Grand express themselves as highly pleased with the business done. The total receipts were a little over \$8,000.

VERMONT.

BELLOWS FALLS.—Opera House: The Black Crook 3. Rogers-Fulley Combination 4.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): Who is Who 4. O. O. O. A Stranger in New York 18. Al G. Field's Minstrels 21.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): Wolford Stock co. Feb. 21-23; large business; general satisfaction. Kelly and Mason 5. Ole Olon 9. A Stranger in New York 15. A Boy Wanted 18. Al G. Field's Minstrels 22. Items: Manager Walker spent 7 here, returning to New York 1 for a short stay.

VIRGINIA.

RICHMOND.—Academy of Music (Thomas G. Leath, manager): The Prisoner of Zenda Feb. 23, 26 before large audiences. Digby Bell and Laura Joyce Bell, supported by a capable co., in A Hoosier Doctor 28, 1 presented fair-sized audiences. My Friend from India (return engagement) 23 and 26 gave well received performances. A number of the most popular and talented amateur players in this city met 28 and organized an amateur dramatic club, to be known as the Bohemian Club. The purpose of the club is to present from time to time popular comedies, farces and operas.

NORFOLK.—Academy of Music (Thomas G. Leath, manager): The Prisoner of Zenda Feb. 24; good business; performance good. Under the Dome 23; good business and performance. Digby Bell in The Hoosier Doctor 2; good business and performance. Stuart Robson 3. My Friend from India (return) 4. Denman Thompson 7. STAR THEATRE (J. S. Odell and Co., managers): Wilbur-Kirwin Opera co. 23-5; good business and performance. Arnold Welles Players 7-12.

NEWPORT NEWS.—Opera House (G. B. A. Booker, manager and lessee): My Friend from India 5 canceled. Wilbur-Kirwin Opera co. 7-12. The Real Widow Brown 19. Items: Thomas G. Leath, of Richmond, Va., who will have charge of the new Opera House to be built here, was in the city 2, looking after the excavation for the building, with a consultant with the architect. Mr. Leath has many friends in Newport News, who were glad to see him.

ROANOKE.—Academy of Music (C. W. Becker, manager): Stuart Robson in The Jackkins 3; fair business; pleased audience. Denman Thompson 5. Digby Bell 4.

STAUNTON.—Opera House (W. L. Olivier, manager): Under the Dome 2; small but appreciative audience. A Trip to Chinatown 4. 8 Bells 8.

PETERSBURG.—Academy of Music (Thomas G. Leath, manager): My Friend from India 1 gave great satisfaction to a good house. Innes' Band to small business 3.

DANVILLE.—Academy of Music (John B. Wood, manager): Under the Dome Feb. 23; business good; performance excellent. Innes' Band 2; business fair; performance good. Digby Bell 5.

LYNCHBURG.—Opera House (F. M. Dawson, manager): Under the Dome 1; fair performance; poor house. Digby Bell (benefit Elks) 1.

WASHINGTON.

TACOMA.—Theatre (L. A. Wing, resident manager): The Ensign Feb. 18, 19; light business. A Bachelor's Honeymoon 21; large house well pleased.

NEW WHATCOM.—Bellington Opera House (A. B. Jewett, manager): Nellie McHenry presented A Night in New York Feb. 25; clever performance; business good.

SPOKANE.—Auditorium (Harry C. Hayward, manager): 1402 Feb. 23-25.

WALLA WALLA.—Paine Opera House (J. G. Paine, manager): Georgia Graduates 2.

WEST VIRGINIA.

WHEELING.—Opera House (F. Riester, manager): 8 Bells drew fair business Feb. 28. A Black Sheep 1; good business. Rooster Morrison 11. Clay Fitzgerald 18. Keller 17. Grand Opera House (Charles A. Feinler, manager): Wilson Theatre co. closed a very successful week 26, playing Dora. Article 146 (apparently Forget-Me-Not), and Michael Strogoff. The Tornado 28-2; good business. Joe Ott 10-12. The Span of Life 14-16. Under the Dome 17-19.

PARKERSBURG.—Auditorium (W. E. Kemery, manager): Other People's Money Feb. 28; good performance; crowded house. A Black Sheep 3. Under the Dome 11. Miller, Simon and Wallace co. 14. Keller 18. Patent Applied For 22. Joshua Simpkins 24.

HUNTINGTON.—Davis Theatre (W. D. Keister, manager): Local minstrel 22; S. R. O.; performance creditable. The Real Widow Brown 23; poor business; performance good. 8 Bells 8. Miller-Simon-Wallace co. 14.

CHARLESTON.—Burlew Opera House (K. S. Barlew, manager): Perkins D. Fisher in The Real Widow Brown Feb. 23; fair business. A Trip to Chinatown 3. Stuart Robson 7. 8 Bells 9.

GRAFTON.—Brinkman Opera House (Charles Brinkman, manager): Hogan's Alley 2; fair performance; small audience. Under the Dome 10.

WELLSBURG.—Barn's Opera House (W. F. Barn, manager): June Agnott co. Feb. 28-5; good business; audiences pleased. Items: H. Webb and Corn Wilcott joined co. here.

MANNINGTON.—Opera House (J. M. Barrick, manager): June Agnott co. closed a very satisfactory three nights' engagement Feb. 27 to a good house.

WESTON.—Camden Opera House (S. A. Post,

manager): Labadie Faust co. in Ingomar and Damon and Pythias 3, 4.

WISCONSIN.

RACINE.—Belle City Opera House (D. P. Long, manager): Richard Mansfield, supported by a faultless co., in Beau Brummel to S. R. O. Feb. 23; finest audience and largest receipts (800) in the history of the house. Laura Cass, of the co., was tendered a dinner party at Hotel Racine by numerous friends after the performance. Shore Acres by a good co., headed by Archie Boyd, to S. R. O. 28. Rosey Kidgets 3. Little Tixie 12. Go-Wan-Go-Mohawk 19.

WEST SUPERIOR.—Grand Opera House (F. J. Marsh, manager): The Geisha Feb. 23; fair business; performance good. Clay Fitzgerald in The Foundling 1. Items: James Lanagan has been appointed stage carpenter at the Grand, vice Al Starboard.

EAU CLAIRE.—Grand Opera House (G. F. Bur-lin, manager and manager): Soda Scaldi Feb. 19. Two Little Vagrants 21, 22; large audiences. Tim Murphy in Old Innocence 23; splendid business. Del Conte Opera co. 3; largest house of the season.

STEVENS POINT.—New Grand Opera House: Projectoscope 2, 3. Items: J. A. Ennor has severed his connection with the Grand as manager, and the owner, G. F. Andrae, is managing the house temporarily.

KENOSHA.—Rhode Opera House (Joe Rhode, manager): Joe Flynn in McGinty the Sport (return date) 23; house packed; audience pleased. Shore Acres to full house 25; appreciative audience. Blue Jeans 6.

POND DU LAC.—Chesnut Opera House (William H. Stoddard, manager): Bryan's Comedians week Feb. 21-23; small business; fair co. Shore Acres 2.

DELOIT.—Wilson's Opera House (R. H. Wilson, manager): Billy Link's Vanderville co. Feb. 23, 25 to small houses; poor performances.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): Joe Flynn in McGinty the Sport Feb. 22; crowded house; audience pleased. Shore Acres 1.

LA CROSSE.—Theatre (J. Stradlin, manager): The Geisha 1; fair business. Clay Clement 9.

PORTAGE.—Opera House (A. H. Carnegie, manager): Joe Flynn in McGinty the Sport 18.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Scaldi Concert co. Feb. 24; fair audience; general satisfaction. Shore Acres 3. Tim Murphy 5. Clay Clement 9.

SHAWANO.—The Grand (F. A. Philbrick, manager): Joe Flynn in McGinty the Sport Feb. 25-26; large and appreciative audiences.

ASHLAND.—Grand Opera House (John Meis, manager): Tim Murphy in Old Innocence Feb. 24 to a full house; audience pleased. Clay Fitzgerald 2.

WAUSAU.—Alexander Opera House (C. S. Cone, manager): May Smith Robins in Little Tixie 22.

WYOMING.

LARAMIE.—Opera House (H. E. Root, manager): Bitter Theatre co. Feb. 21-27; S. R. O.; co. strong and largest of season. George N. Nobles 7-12. Jomey and Marvin 28 April 2.

CANADA.

TORONTO.—Grand Opera House (O. B. Shepard, manager): The attraction Feb. 2-3 is A Stranger in New York, and is playing to good houses. Otis Harlan and Victor made hits. De-la-Hi. Frances Theatre (O. B. Shepard, manager): The Two Orphans is the bill presented by the Cummings Stock co. 28-5, and the S. R. O. sign is displayed at each performance. The play is beautifully staged, and the settings were much admired. Some new additions have been added to the cast, which includes Miss Bertha Creighton and Paul Casanova, who acted in a very creditable manner, and were well received. Mr. Ralph Cummings and Miss Helen Byron in their repertoire role were excellent. Canille 7-12. OPERA HOUSE (Ambrose J. Small, manager): Donald Robertson and Brandon Douglas presentation of The Man in the Iron Mask is proving a drawing card 28-5. Mr. Robertson plays the dual role of Louis XIV, and Gaston in an artistic manner, while Miss Douglas as Marie D'Ostranges was attractive and gave valuable support. Dark 7-12. MASSEY MUSIC HALL (J. E. Buckling, manager): Pol Plancon, assisted by Catherine Woodcock, Leona Gaerem, Hubert De Blane, and Mrs. H. M. Bight, gave a delightful concert 24 to a very large audience.

AUDITORIUM. Theatre (John Carter, manager): The Wanderers' Bicycle Club Concert 28 was a great success, the large hall being crowded. The programme was a lengthy and varied one, and included Fred Vico, J. Burton, Bill Moody, George R. Joseph, Joseph Caruthers and Finnigan, and by permission of M. E. Robinson, of the Bijou Theatre, Mae Russell and Helen Tue-art. Two dainty sopranos, who made the hit of the evening, each of their songs receiving triple encores. The Wanderers will give another of their popular entertainments on the eve of Good Friday, April 8.

MONTREAL.—Academy of Music (Sparrow and Jacobs, managers): Secret Service Feb. 23. A Stranger in New York 7-12. QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Beryl Hope Stock co. produced Saints and Sinners to good business 28. Beryl Hope and Harold Hartwell gave very acceptable performances. Sweet Lavender 7-12. THEATRE FRANCAIS (W. E. Phillips, manager): The Stock co. opened to very good business 28. 8 Bells 28. Thomas McGraw, Florence Roberts, and Walton Townsend gave particularly good performances. The vanderville, headed by Pauline Hall and T. Nelson Downs, was particularly good. Friends 7-12.

OTTAWA.—Russell Theatre (Dr. W. A. Drown, manager): The Isle of Champagne Feb. 24, 25 with Richard Golden and Katherine Germaine. Although unable to speak above a whisper, Miss Germaine appeared the first night and gave a pantomime rendering of her role. Emile Gardin sang the star's solos and acquitted herself very creditably. Richard Golden was very funny and scored a hit; big business. Grand concert by Pol Plancon, Madame Daivigny, Ernest Du Duma, and Herbert De Blane, under the direction of Charles Harris 23; large audience. Living pictures (local) 1; large and appreciative audience. A Stranger in New York 4. Grand Opera House (Joseph Frank, manager): Cummings Stock co. opened sixth week 28 with Niole and A Social Highwayman to big audiences. King's Star Theatre (Lee E. King, manager): Charles Palmer Comic Opera co. opened 28 in Boccaccio to a big house; good performance.

WINNIPEG.—Theatre (C. P. Walker, manager): Miss Philadelphia Feb. 23, 24; poor co.; business good first night, but fell off. Joe Cartwright did his best to redeem the cast. Daniel Sully 23, 26 to good business in O'Brien the Contractor and his new play, And Lang Syne. Scenic effects good and besides the principal, Little Doris, Miss Helen Hardy and Mema Randolph, and Davis were excellent. Good all round productions. J. J. Corbett in A Naval Cadet 28, 1 to two top-heavy houses; receipts \$1,700. Millie James, John McVey, and Theodore M. Brown gave him good support. Duward Lely, Scotch tenor 34. Frederick Ward 5. Grand Opera House (Seach and Sharpe, managers): Oris Ober Stock co. 38-5 in The Two Orphans and Work and Wages; large and appreciative audiences. Ole Olon 7. 8 Bells 8. Messrs. Seach and Sharpe are arranging for a circuit of Manitoba towns, five in number. Manager Walker has increased his orchestra at the Winnipeg, under Professor Alex Scott, to nine pieces.

QUEBEC.—Academy of Music (Charles Palmer, manager): Donald Robertson in The Man in the Iron Mask Feb. 21-23; owing to snow storm business only fair. Gaiety Theatre (Theodore Hamel, manager): Gaiety Opera co. 23-36 in The Grand Duchesse and The Little Duke. Same co. 27-3. CASINO (P. Dismor, manager): Palmer Opera co. in Erminie, Fra Diavolo, and The Bohemian Girl 21-23. Casino Opera co. in French Comic opera opened 27 for a short season.

ST. JOHN.—Opera House (A. O. Skinner, manager): Jaxon Opera co. in Pinafore, Cavalleria Rusticana, The Chimes of Normandy, Il Trovatore, and Oliveffe Feb. 23-26 to big business; co. opened the second week 28 in The Mikado to a large audience. The performances have been most satisfactory, and

the co. is unquestionably the best that has appeared here in a long time.

OSHAWA.—Opera House (J. W. Borsberry, manager): Items: A new roof, cantilever trussed, is being placed over this house to take the place of the one which partly fell in as reported last week. Mr. Borsberry expects to reopen the house in seven weeks, and as the local authorities have refused to permit public performances at the Town Hall, all local bookings for the next eight weeks have been canceled.

LONDON.—Grand Opera House (A. E. Root, manager): A Stranger in New York Feb. 23; good business; general satisfaction. Sir Squire Bancroft in readings from Dickens 28; large and appreciative audience. William Owen co. 7-12. Julia Arthur 14.

HAMILTON.—Grand Opera House (F. W. Stair, manager): Local minstrel Feb. 23, 25; business and performance fair. A Stranger in New York 28, with Otis Harlan and Charlotte Crane in the leading role; large and pleased audiences. Pudd'nhead Wilson 3. Julia Arthur 15, 16.

KINGSTON.—Grand Opera House (A. Lester, manager): Brandon Douglas and Donald Robertson in The Man in the Iron Mask Feb. 23, 25; fair business; fine performance. A Stranger in New York 3. D. R. Ryan's co. 7-12.

VICTORIA.—Theatre (Robert Jamieson, manager): Under the Dome 7; full house. Nellie McHenry in A Night in New York Feb. 23; passable performance; fair house. A Bachelor's Honeymoon 25, 102. 3. Miss Philadelphia 14. What Happened to Jones 17. J. J. Corbett 21. A Stranger in New York 29.

ST. THOMAS.—Duncombe Opera House (T. H. Duncombe, manager): Oris Skinner in Prince Rudolph Feb. 22; fair house; co. first-class. William Owen co. 28-2. New Grand Opera House (B. H. Bothwell, proprietor): Dark.

CHATHAM.—Grand Opera House (W. W. Scane, manager): Local minstrel to packed house 18. Zera Semon had a good week 21-26 and gave satisfactory performances.

WOODSTOCK.—Opera House (Warren Totten, manager): Dorothy (local) 12. Donald Robertson and Brandon Douglas 18.

LINDSAY.—Academy of Music (Fred Burke, manager): Robinson and Douglas in The Man in the Iron Mask 8. Bon Ton Baroque 22.

ST. CATHARINES.—Grand Opera House (T. Lalor, manager): Andrew McPhee's co. Feb. 28-5 to big business.

VANCOUVER.—Opera House (Robert Jamieson, manager): Under the Dome 10; excellent scenic production; full house.

BERLIN.—Opera House (George O. Philip, manager): Andrew McPhee Dramatic co. 21-26; fair performances; light houses. Owen's Dramatic co. 22-March 5.

BELLEVILLE.—Carmen Opera House (Charles P. McKay, manager): The Isle of Champagne 22; crowded house.

MONCTON.—Opera House (W. Lutz and Co., managers): Jaxon Opera co. 18, 19 in The Chimes of Normandy and The Bohemian Girl; excellent business and co.

IN OTHER CITIES.

(Received too late for classification.)

BUFFALO.

Edwin F. Mayo in Pudd'nhead Wilson played to big business at the Star 28-2. This play apparently will always remain a favorite here, and the present organization is quite up to the standard of those of previous seasons. Francis Graham Mayo was as bright and pleasing as ever. The Cornell University Masque gave three performances of Erin and Forget 45 for the benefit of charity. The play was most creditably produced, and while amateurism was written all over the performances many of the characterizations were most excellent. J. S. Rand was particularly excellent throughout. The patronage was gratifying. Secret Service 7-12. My Friend from India 14-18. De Wolf Bopper 17-19.

The Last Stroke proved to be the sort of drama that pleases the patrons of the Lyceum. The business done during the week was unusually large even for this house. Northern Lights 7-12. The Electrician 14-19.

The Symphony Orchestra gives its regular concert at Music Hall 10. The soloist is Siliti, the great Russian pianist.

Manager Salisbury, of the Music Hall Stock co., has authorized me to state that he will positively control a theatre in this city next season. Mr. Salisbury made many friends during the engagement of his co. here, and given a first-class house, there can be no doubt of his success.

Lillian Leslie, formerly of The Telephone Girl co., has signed with The Wedding Day for the remainder of the season.

Manager Shea has returned from an extended trip to New York, where he has been engaging talent for the opening week of the Garden Theatre. The opening of a first-class vaudeville house in this city is impatiently awaited.

Everything in Buffalo is Pan-American just at the present time, and

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACCHUS CHORUS: Mahanoy City, Pa., March 10. Hamilton 12, Pottsville 12, Columbia 14, York 15, Carlisle 16, Tyrone 17, Allentown 18.
A BOY WANTED (Eastern): W. B. McCallum, mgr.: Boston, Mass., March 7-12.
A BOY WANTED (Western): Blaney's: Geo. E. Gill, mgr.: Columbus, Neb., March 8. Hastings 9, Kearney 10, North Platte 11, Cheyenne, Wyo., 12, Denver, Col., 13-19.
A BREEZY TIME (Southern): Fitz and Webster, props. and mgrs.: Grand Island, Neb., March 8, Aurora 9, Columbus 12, Fremont 15, Lincoln 17.
A BREEZY TIME (Eastern): Goshen, Ind., March 11, Elkhart 12, South Bend 14, Michigan City 15.
A BRUSH OF KISS: Troy, N. Y., March 7, 8, Saratoga 9, Syracuse 10-12.
A CONTENTED WOMAN (Hoyt's): Fred E. Wright, mgr.: La Fayette, Ind., March 10, Logansport 11, Marion 12, Anderson 14, Muncie 15, Greenville, O., 16, E. Liverpool 18, Steubenville 19.
A GUILTY WOMAN: James H. Wallick, mgr.: Philadelphia, Pa., March 7-12.
A HAPPY LITTLE HOME (Robert B. Monroe, mgr.): Belleville, Ill., March 13, Cairo 14, Memphis, Tenn., 16-19, New Orleans, La., 20-26.
A HIND GIRL (Blaney's): Boston, Mass., March 7-12.
A HOT OLD TIME (Edgar Selden, mgr.): Jersey City, N. J., March 7-12.
A JAY IN NEW YORK: Colorado Springs, Col., March 7, 8, Pueblo 9, 10.
A MILK WHITE FLAG (Hoyt's): Brooklyn, N. Y., March 7-12, New York city 13-26.
A RAILROAD TICKET (W. S. Butterfield, mgr.): Watertown, Conn., March 7, 8, Hartford 9, 10, Bridgeport 11, 12, Worcester, Mass., 14-19.
A SOUTHERN ROMANCE (Sol Davis, mgr.): Providence, R. I., March 7-9, Willimantic, Conn., 10, Springfield, Mass., 11-12.
A STRANGER IN NEW YORK (No. 1): Philadelphia, Pa., Feb. 28—Indefinite.
A STRANGER IN NEW YORK (No. 2): St. Paul, Minn., March 7-9, Minneapolis 10-12.
A STRANGER IN NEW YORK (No. 3): Claremont, N. H., March 10.
A THOROUGHbred (R. M. Dear, mgr.): Parsons, Kan., March 10, Chanute 11, Jola 12, Ft. Scott 16.
A TRIP TO CHINATOWN (Hoyt's): John R. Considine, mgr.: Philadelphia, Pa., March 7-12, Baltimore, Md., 13-19.
A TRIP TO COONTOON (Cole and Johnson, Samuel Corker, Jr., mgr.): Fond du Lac, N. Y., March 14, Norwich 16.
ACME COMEDY: Weatherford, Tex., March 7-13, Brownwood 14-18, San Angelo 21-25.
ADAMS, MAUDE (Chas. Frohman, mgr.): New York city Sept. 27—Indefinite.
AGNOTT, JUNE (T. C. Howard, mgr.): New Cumberland, W. Va., March 7-9, McDonald, Pa., 10-12, Rochester 21-26.
AKERSTROM, ULLIE (Gus Bernard, mgr.): Batavia, N. Y., March 7-12, Bradford, Pa., 14-19, Jamestown, N. Y., 21-26.
ALCANTARA STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—Indefinite.
ARTHUR, JULIA (Chicago, Ill., Feb. 28—March 12): London, Ont., 14, Hamilton 15, 16, Toronto 17-19, Brooklyn, N. Y., 21-26.
AT GAY CORNEY INDIAN (Miller and Peel, mgrs.): Brooklyn, N. Y., Feb. 28—March 12, Providence, R. I., 14-19.
AT PINET RIDGE (Benj. Higgins, mgr.): New York city March 7-12.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Dallas, Tex., March 14-19, New Orleans, La., 21—Indefinite.
BARBROT THEATRE: Peoria, Ill., March 7-12.
BELL, DIGNY: Roanoke, Va., March 8.
BENNETT-MOULTON (Monte Thompson, mgr.): Watertown, Conn., March 14-19.
BETTS-LOSER (Alfred Molander, mgr.): Eau Claire, Wis., March 7-12, Chippewa Falls 14-19.
BRYAN THEATRE (Edward W. Kelly, mgr.): Ogden, U. S., March 7-12.
BLAIR, EUGENIE: Philadelphia, Pa., Feb. 28—Indefinite.
BLUE JEANS (Edward Arlington, mgr.): Frankfort, Ind., March 8, Crawfordsville 9, Terre Haute 10, Vincennes 12, Indianapolis 14-16, Dayton, O., 17-19, Washington, D. C., 21-6.
BRYAN COMEDIANS: Green Bay, Wis., March 7-12.
BURNS, CAMERON STANLEY (Chas. B. Burns, mgr.): Greensburg, Pa., March 7-12.
BYRON, MR. AND MRS. OLIVER (J. H. Alliger, mgr.): Mobile, Ala., March 7, Pensacola, Fla., 8, Tallahassee 9, Greenville 10, Tampa 11, 12, Palatka 14, St. Augustine 15, 16, Jacksonville 17, Savannah 18, 19.
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 1—Indefinite.
CHARGE LISTER: Fulton, Mo., March 7-12, Mexico 14-19, Paris 21-26.
CHEERY PICKERS (Augustus Piton, mgr.): St. Louis, Mo., March 6-12.
CHESTER, ALMA (Oscar W. Dibble, mgr.): York, Pa., March 7-12, Harrisburg 14-19, Pottsville 21-26.
CHIMIE FADDEN (Owen Fortee, mgr.): Cincinnati, O., March 7-12, Chicago, Ill., 20-26.
CLARKE, CRISTON: Reading, Pa., March 8.
CLARKE, HARRY CONNOR (R. Beets Loos, mgr.): Portland, Ore., March 7-9.
CLAXTON, KATE: Rochester, N. Y., March 7-9.
CLEMENT, CLAY: La Crosse, Wis., March 8, Madison 9, Fond du Lac 10, Appleton 12, Green Bay 13, Marinette 15, Escanaba 16, Manistique, Mich., 17, Sault Ste. Marie 18, Ishpeming 19, Marquette 20.
COLUMBIA COMEDY: Marquette, Mich., March 7-12.
COON BOLLOW (Al Caldwell, mgr.): Louisville, Ky., March 6-12, Evansville, Ind., 13, Vincennes 14, Middletown 15, Dunkirk 16, Union City 17, Elwood 19.
CORNETT, JAMES J. (W. A. Brady, mgr.): Butte, Mont., March 6-9, Anaconda 10, Missoula 11, Wallace 12, Spokane, Wash., 13, Tacoma 17, Seattle 18-20, Victoria, B. C., 21, Vancouver 22, Seattle, Wash., 23, Portland, Ore., 24-26.
CORSE PAYTON STOCK (David J. Ramage, mgr.): Derby, Conn., March 7-12, S. Norwalk 14, 19, Norwich 21-26.
COURTED INTO COURT (Rich and Harris, mgrs.): Kansas City, Mo., March 7-12.
CRANE PLAYERS (E. N. Crane, mgr.): South Bethlehem, Pa., March 7-12, Paterson, N. J., 14-19, Watertown, Conn., 21-26.
CRANE, WILLIAM H.: New York city Jan. 31—Indefinite.
CUBA'S VOY (Harley Morry, mgr.): Canton, O., March 8, Mansfield 9, Cincinnati 11-19.
CUMBERLAND, N. J. (Augustus Piton, mgr.): Philadelphia, Pa., Feb. 28—Indefinite.
CUMMINGS STOCK (No. 1): Toronto, Can., Feb. 14—Indefinite.
CUMMINGS STOCK (No. 2): Toronto, Can., Feb. 14—Indefinite.
DALY, HARRY E. (J. E. Rice, mgr.): Garrett, Ill., March 8.
DARKEST AMERICA (John W. Vogel, Litchfield, Ill., March 8, Decatur 9, Springfield 10, Peoria 11-12).
DARKEST RUSSIA (Sidney R. Ellis, mgr.): Bridgeport, Conn., March 9, 10, Plainfield, N. J., 11, Elizabeth 12, Philadelphia, Pa., 14-19.
DAVENPORT, FANNY (Ben Stern, mgr.): Cincinnati, O., March 7-12.
DENIER'S COMEDIANS: Zanesville, O., March 9-12.
DELL'S AUCTION (M. Wise, mgr.): Chicago, Ill., March 7-12, St. Louis, Mo., 14-19.
DOUGLASS, SAMUEL (J. J. Carpenter, mgr.): Rio, Col., March 8, Telluride 9, 10, Ouray 11, 12, Montrose 14-16.
DREW, JOHN (Chas. Frohman, mgr.): New York city Feb. 4—March 3.
EARLE, GRAMER (C. H. Rossam, mgr.): Guthrie, Ok. T., March 6-12.
EIGHT BELLS (W. E. Flack, mgr.): Huntington, W. Va., March 8, Charleston 9, Staunton, Va., 10, Richmond 11, 12, Washington, D. C., 14-19, Cumberland, Md., 21, Altoona, Pa., 22, Tarentum 23, Johnstown 24.
ELDON COMEDIANS (G. Harris Eldon, mgr.): Chicago, Ill., March 7-12.
ELROY STOCK (Edwin Elroy, mgr.): Mt. Carmel, Pa., March 7-12, Mahanoy City 14-19, Shamokin 21-26.
EMMETT, KATIE: Ft. Wayne, Ind., March 8, Findlay, O., 9, Toledo 10-12, Detroit, Mich., 13-19.
EMPIRE STOCK (J. Harry Gordon, mgr.): Cambridge City, Ind., March 7-12, Hagerstown, 14-19.
EMPIRE THEATRE (Chas. Frohman, mgr.): New York city Jan. 3—Indefinite.

FERRIS COMEDIANS

(Dick Ferris, mgr.):
 Birmingham, Ill., March 7-12, Springfield 14-19.
FRENCH, IRVING: Jackson, O., March 7-9, Irons, 10-12.
FABIO ROMANI (J. B. Murray, mgr.): Lincoln, Neb., March 8, Crete 9, Beatrice 10, Nebraska City 11, Shenandoah, Ia., 12, Red Oak 14, Villisca 15, Clarinda 16, Conway 17, Osceola 18, Chariton 19, Albia 21, Knoxville 22, Oskaloosa 24, What Cheer 25, Muscatine 26.
FAUST (Edw. J. Abram, mgr.): Indianapolis, Ind., March 7-9, Chicago, O., 10-12.
FISKE, MRS. (Chas. E. Power, mgr.): Chicago, Ill., March 7-12.
FOR FAIR VIRGINIA (Julian Magnus, mgr.): Elizabeth, N. J., March 8.
GEORGE CLARA: Freehold, Pa., March 10-12.
GIRNEY COMEDY: Joliet, Ill., March 14-19, Rockford 21-26.
GOODWIN, NAT C. (Geo. J. Appleton, mgr.): St. Louis, Mo., March 7-12, Louisville, Ky., 14, 15, Nashville, Tenn., 17, Memphis, 18, 19, New Orleans, La., 20-26.
GORMANS, THE (Charles F. Brown, mgr.): Adams, Mo., March 8, Keene, N. H., 9, Clinton, Mass., 10, Athol 11, Northampton 12, Springfield 14, Gardner 15, Fitchburg 16, Brattleboro, Vt., 17, Grand Opera Stock: Columbus, O.—Indefinite.
GRANGER-BLOCK: New Orleans, La., March 14-19.
GREENE, JOSEPH: Elizabeth, N. J., March 7-12, Bridgeport, Conn., 14-19, Chester, Pa., 21-26.
GRIFFITH, JOHN: Cincinnati, O., March 7-12.
HARLAND DRAMATIC: Broadhead, Wis., March 7-12.
HARRIGAN, EDWARD (W. J. Hanley, mgr.): Oskaloosa, Ia., March 8, Des Moines 9, Omaha, Neb., 10, Lincoln 11, Cripple Creek, Col., 14, Victor 15, Pueblo 16, Leadville 18, Aspen 19, Denver, Col., 20-26.
HART, W. S. (Frank Dietz, mgr.): Brooklyn, N. Y., March 7-12.
HENSHAW-TEB BROOKS: Des Moines, Ia., March 8, Marshalltown 9, Oskaloosa 10, Ottumwa 11, Muscatine 12, Davenport 13, Iowa City 14, Cedar Rapids 15.
HERALD SQUARE COMEDIANS (Wm. Jerome): Pueblo, Col., March 9, 10, Cripple Creek 12, Salt Lake City, U. S., 14-19, Ogden 21, 22, Carson City, Nev., 25, 26.
HERNDON, AGNES: Tiffin, O., March 7-12, Bloomington, Ill., 14-19.
HERNE, JAMES A. (Shore Acres Co.): Wilkes-Barre, Pa., March 7-12, Houston, Tex., March 8, Ft. Worth 9, Denison 10, Dallas 11, 12, Waco 14, Austin 15, San Antonio 16, El Paso 17, Riverside, Cal., 21, San Diego 22, 23, Los Angeles 23-26.
HILLMAN, MAUD: Auburn, N. Y., March 7-12, Wilkes-Barre, Pa., 14-19, Binghamton, N. Y., 21-26.
HIMMELEIN IDEALS (John Himmelein, mgr.): McKeesport, Pa., March 7-12, Beaver Falls 14-19, Titusville 21-26.
HOGAN'S ALLEY (Gilmore and Leonard): Eugene, Wellington, mgr.: Chicago, Ill., Feb. 28—March 12.
HOGAN'S ALLEY (Southern): Peter Rice, mgr.: Monongahela City, Pa., March 8, Irwin 9, Tarentum 10, E. Liverpool, O., 12.
HOLDEN COMEDY (No. 2): Harry M. Holden, mgr.: Sterling, Ill., March 7-12, Aurora 14-19, Hannibal 21-26.
HOLMES, LAWRENCE: Wichita, Kan., March 7-9, Dodge City 10-12, Denver, Col., 13-19, Pueblo 21-23, Colorado Springs 24-26.
HUMAN HEARTS (T. E. Vaughn, mgr.): Grand Rapids, Mich., March 7-9, Bay City 10, Saginaw 11, Lansing 12, Charlotte 14, Battle Creek 15, Coldwater 16, Ann Arbor 18, Flint 19, Detroit 20-26.
HUNT, SAM C. (Wm. E. Triplett, mgr.): Pekin, Ill., March 7-12.
IN GAY NEW YORK: New York city March 7-12, Boston, Mass., 14-19.
IN OLD KENTUCKY: Philadelphia, Pa., March 7-12, Holyoke, Mass., 14, Springfield 15, Watertown, Conn., 16, Middletown 17, New Britain 18, Hartford 19, Boston, Mass., 21-26.
JANATSCHEK, MME: Washington, D. C., March 14-19.
KEENE, THOMAS W.: Rochester, N. Y., March 7-9, Erie, Pa., 10, Ashtabula, O., 11, Wooster 12, Bucyrus 14, Tiffin 15, Springfield 16, Richmond, Ind., 17, Columbus 18, Cincinnati 19, Cincinnati 20, 21, 22, 23, 24, 25, 26.
KELCEY-SHANNON: Washington, D. C., March 7-12, Providence, R. I., 14-19, Brooklyn, N. Y., 21-26.
KING DRAMATIC (N. Appell and A. S. Koenig, mgrs.): Albany, N. Y., Feb. 7-12, Elmira 21-26.
KLIMT-HEARN (Sol Branning, mgr.): Charleston, S. C., March 8-12, Savannah, Ga., 14-17, Jacksonville, Fla., 21-26.
LEAN THE FORSAKEN: New York city March 7-12.
LEE COMEDIANS: North Syracuse, N. Y., March 7-12.
LEROY, HENNESSY (F. G. Conrad, mgr.): Lebanon, O., March 8, Richmond, Ind., 9, Rushville 10, Seymour 11, Columbus 12, Franklin 14, Anderson 15, Noblesville 16, Elwood 17, Muncie 18, Middletown 19, Ellettsburg 21, 22, 23, 24, 25, 26, Celina, O., 24, Portland, Ind., 25, Ft. Wayne 26.
LITTLE LORD FAINTLENOX: Scranton, Pa., March 7-9, Honesdale 10.
LITTLE TRIXIE (Fred Robbins, mgr.): Valparaiso, Ind., March 8, Pullman, Ill., 9, Waukegan 10, Kenosha, Wis., 11, Racine 12, Milwaukee 14, Janesville 15.
LONG, FRANK E.: Charles City, Ia., March 7-12.
LYCUM STOCK (Daniel Frohman, mgr.): New York city Nov. 23—Indefinite.
LYCUM THEATRE (A. J. Sharpley, mgr.): Ft. Smith, Ark., March 7-12.
MACAULEY-PATTON (Harry Levy, mgr.): Athens, O., March 7-12, Charleston, W. Va., 14-19, Portsmouth, O., 21-26.
MACK, ANDREW (Rich and Harris, mgrs.): New York city March 7-12.
MACKIE, JAS. B.: Hastings, Mich., March 8, Saginaw 9, Wyandotte 10, Ann Arbor 11, Adrian 12, Madison Square (Lower): Osborne, Minn., March 7-12, St. Paul 13, Hill City 21-23, Colby 24-26.
MANFIELD, RICHARD (A. M. Palmer, mgr.): Omaha, Neb., March 8, Des Moines, Ia., 10, Burlington, Ill., 11, Quincy 12, St. Louis, Mo., 14-19, Terre Haute, Ind., 21, Indianapolis 22, Columbus, O., 23, Toledo 24, Detroit, Mich., 25, 26.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Wilkes-Barre, Pa., 8, Williamsport 9, Ridgeway 10, Warren 11, Bradford 12, Meadville 14, Warren, O., 15, Mansfield 16, Mansfield 17, Dayton 18, Springfield 19, Cincinnati 20-26.
MARSHAM STOCK: Paterson, N. J., March 7-12.
MARLOWE, JULIA (Chas. B. Dillingham, mgr.): Northampton, Mass., March 8, Springfield 9, Hartford, Conn., 10, New Haven 11, 12, Philadelphia, Pa., 14-19.
MATHER, MARGARET: New Orleans, La., March 7-12, Mobile, Ala., 14, Montgomery 15, Columbus, Ga., 16, Macon 17, Jacksonville, Fla., 18, 19.
MC FADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): Cleveland, O., March 7-12, Washington, D. C., 14-19, Pittsburgh, Pa., 21-26.
McGINTY THE SPORT (J. D. Flynn, mgr.): Minneapolis, Minn., March 7-12.
McKENRY, NELLIE: Deer Lodge, Mont., March 8, Anaconda 9, Butte 10-12, Bozeman 14, Livingston 15, Billings 16, Miles City 17, Bismarck 18, Dak., 19, Jamestown 21, Fargo 22.
McVICKER THEATRE: Letts, Ia., March 7-12.
METROPOLITAN STOCK (Chas. A. McGrath, mgr.): Lawrenceburg, Ky., March 7-12.
MIDNIGHT TRUST: New York city March 7-12.
MILES IDEAL STOCK: Frank Lee Miles, mgr.: Elizabeth, N. J., March 21-26.
MILLER, HENRY: New York city Feb. 15—Indefinite.
MILLS, JOSIE: Titusville, Pa., March 7-12, Meadville 14-19, Warren, O., 21-26.
MISS FRANCES OF YALE: Saginaw, Mich., March 8, Bay City 9, Lansing 10, Grand Rapids 11, 12, Modesto, N. Y., March 7-12, New York city 14-19.
MOHAWK, GO-WON-GO: Hoboken, N. J., March 7-9.
MORGAN, COURTNEY: Cheboygan, Mich., March 7-12.
MORRISON, LEWIS (Edwin J. Abram, mgr.): St. Paul, Minn., March 7-12, Minneapolis 14-19, West Superior, Wis., 21, Duluth 22, Eau Claire, Wis., 23, La Crosse 24, Winona 25, Madison 26.
MORRISON, ROSABEL: Zanesville, O., March 9.
MURRAY AND MACK (J. W. Spears, mgr.): Middletown, Conn., March 8, Hartford 9, Watertown 10, Danbury 11, Springfield, Mass., 12, Meriden, Conn., 15, Holyoke, Mass., 16, Northampton 17, Westfield 18, Pittsfield 19.
MURRAY COMEDY: Cheboygan, Ky., March 7-12, Paducah 14-19, Cairo, Ill., 21-26.
MURPHY, JOSEPH: Lathrop, Pa., March 8, Uniontown 10, Conneville 11, Mt. Pleasant 12, Indiana 13, Johnstown 16, Altoona 17.
MURPHY, TIM: Milwaukee, Wis., March 7-12.

MY FRIEND FROM INDIA (Walter Perkins): Waterbury, Conn., March 9, Westfield, Mass., 10, Amherst 12.
NEILL STOCK (No. 2): Cincinnati, O.—Indefinite.
NEVER AGAIN: Brooklyn, N. Y., March 7-12.
NEW YORK THEATRE (Nugent): Peru, Ind., March 7-12.
NORTHERN LIGHTS (Wm. Calder, mgr.): Buffalo, N. Y., March 7-12, Baltimore, Md., 14-19.
O'HODGINS'S WEDDING (Ben Fbaum, mgr.): Penn Yan, N. Y., March 8, Canadawaga 9.
OH! SCRANNAB: New York city Feb. 7—Indefinite.
OLCOTT, HATTY (Augustus Piton, mgr.): Brooklyn, N. Y., March 7-12.
O'NEILL, JAMES: Evansville, Ind., March 8, Indianapolis 10-12.
ON THE SEWANEE RIVER: Detroit, Mich., March 7-12.
OTIS, ELITA PROCTOR (Horace Wall, mgr.): New York city March 7-12, Boston, Mass., 14-19, Philadelphia, Pa., 21-26.
OTT, JOSEPH: Wheeling, W. Va., March 10-12.
OUTER FLAT (Cook and Sloss, mgrs.): Cripple Creek, Col., March 8, 9, Victor 10, Pueblo 11, Colorado Springs 12, Denver 14-19.
OWEN, WILLIAM: London, Ont., March 7-12, Stratford 14-16, Berlin 17-19, Hamilton 21-23.
PAIGE, EDNA: Tucson, Ariz., March 7-12.
PAYTON, CORSE (W. E. Denison, mgr.): Lynn, Mass., March 7-12, Haverhill 14-19, Nashua 21-26.
PAYTON, SENTER (Benj. J. Lander, mgr.): Brazil, Ind., March 7-12, La Fayette 14-19.
PETERS AND GREEN: Steubenville, O., March 7-12.
PLUNKARD, ST. J. C. Lewis: Bob Mack, mgr.: Laredo, Kan., March 9, Dodge City 10, Great Bend 11, Hutchinson 12, Wellington 13, Wichita 19, Winfield 21, Arkansas City 22.
PULSE OF NEW YORK (C. N. Bertram, mgr.): Altoona, Pa., March 15.
REED, ROLAND: Kansas City, Mo., March 7-9, St. Joseph 10, Omaha, Neb., 11-12, Denver, Col., 14-19, New Castle 11, Wheeling, W. Va., 12.
RICE COMEDIANS: Brockton, Mass., March 7-12, Lawrence 14-19.
ROBER, KATHERINE: New London, Conn., March 7-12, Westerly 14-19, Pithburgh 21-23.
ROBERTSON, PITCH: Birmingham, Ala., March 7-12, Chattanooga, Tenn., 14-19.
ROBERTS, STUART: Lexington, Ky., March 8, Louisville 9, Nashville, Tenn., 10, 11, Evansville, Ind., 12, Terre Haute 14, Indianapolis 15, Marion 16, Lima, O., 17, Ft. Wayne, Ind., 18, Sandusky, O., 19, Cleveland 21-26.
ROUSSELL, SOL SMITH (Fred G. Berger, mgr.): Philadelphia, Pa., Feb. 28—March 12, Boston, Mass., 14-26.
SALISBURY STOCK (Chas. P. Salisbury, mgr.): Bastable Theatre, Syracuse, N. Y.—Indefinite.
SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Lancaster, Pa., March 14-19, Reading 21-26.
SAXON SISTERS: Spring Valley, Ill., March 8-10.
SECRET SERVICE (No. 1): Brooklyn, N. Y., Feb. 28—March 19.
SECRET SERVICE (No. 2): Buffalo, N. Y., March 7-12.
SEWARD, FREDERICK AND MEXIE (John K. Berman, mgr.): Rochester, N. Y., March 7-12.
SHANNON COMEDY (Harry Shannon, mgr.): Owego, N. Y., March 7-14.
SHANNON OF THE SIXTH: Baltimore, Md., March 7-12.
SHAW, THOMAS E. (George H. Brennan, mgr.): Chicago, Ill., March 7-12.
SHEARER, TOMMY (Earl Burgess, mgr.): Marlboro, Mass., March 7-12, N. Adams 14-19, Gloversville, N. Y., 21-26.
SHERMAN-ROBERT: Pittsfield, Ill., March 7-12.
SHORE ACRES (William H. Gross, mgr.): Waterloo, Ia., March 8, Cedar Rapids 9, Iowa City 10, Rock Island, Ill., 11, Washington 12, Keokuk, Ia., 14, Burlington 15, Ottumwa 16, Oskaloosa 17, Marshalltown 18, Des Moines 19.
SIDE TRACKED (A. Q. Scammon, mgr.): Newark, N. J., March 7-12.
SIDE TRACKED (E. J. Walters, mgr.): Kirksville, Mo., March 8, Fayette 9, Booneville 10, Sedalia 11, Sikeston 12, New York city March 7-12.
SKINNER, OTIS: Meadville, Pa., March 8, Hornellsville, N. Y., 9, Corning 10, Ithaca 11, Binghamton 12, Oswego 14, Syracuse 15, 16, Auburn 17, Rochester 18, 19.
SMITH AND RICE COMEDY: Pittsburg, Pa., March 7-12, Buffalo, N. Y., 14-16, Cleveland, O., 17-19, Toledo 21-23, Columbus 25, 26.
SOTHERS, E. H. (Daniel Frohman, mgr.): Boston, Mass., Feb. 28—March 19, Providence, R. I., 21-23, Worcester, Mass., 24, Hartford, Conn., 25, New Haven 26.
SOUTH BEFORE THE WAR: Belle Plaine, Ia., March 8, Vinton 9, Waterloo 10, Cedar Falls 11, Webster 12.
SPRING OF THE WIND: Manchester, N. H., March 9, Waltham, Mass., 10-12.
SPEAR'S COMEDY: Portland, Me., March 7-12.
SPOONER DRAMATIC (Albie and F. E. Spooner, mgrs.): David City, Neb., March 7-12, Columbus 14-19, Fremont 21-26.
SPOONERS, THE (Edna May and Cecil B. Spooner, mgrs.): Watertown, Conn., March 7-12, Bridgeport 14-19.
ST. CYR THEATRE: Ottawa, Can., March 7-12.
STILLMAN, ROSE: San Antonio, Tex., March 7-12.
TANNER, CORA: Philadelphia, Pa., March 14-19.
THE WIDOW (Westerly, Mass., March 8): Newport, R. I., 9, Riverpoint 10, Lowell, Mass., 12.
TENNESSEE'S PARDNER (Arthur C. Abster, mgr.): Washington, D. C., March 7-12, New York city 14-19.
THE DAZZLER (John F. Cosgrove, mgr.): Des Moines, Ia., March 7-9, Mason City 10, Mankato, Minn., 11, St. Peter 12, St. Paul 13-16, Minneapolis 17-19, Duluth, Minn., 21, West Superior, Wis., 22, Travel 23, Houston, Mich., 24, Canton 25, Johnstown 26.
THE ELECTRICIAN (Blaney): Hartford, Conn., March 11-12.
THE FRENCH MAID: Baltimore, Md., March 7-12, Brooklyn, N. Y., 14-19.
THE GAY MATINEE GIRL (Edwin P. Hilton, mgr.): Sioux City, Ia., March 8, Council Bluffs 10, Fremont, Neb., 11, Wahoo 12, Lincoln 14, Beatrice 15, Omaha 16, St. Joseph, Mo., 18, 19.
THE GREAT DIAMOND ROBBERY: Pittsburg, Pa., March 7-12.
THE HEART OF CHICAGO (Eastern): Lincoln J. Carter, prop.: Jay Simms, mgr.: Worcester, Mass., March 8-12, Fall River 14, 15, Brockton 16, Taunton 17, Lynn 18, 19, Gloucester 20, Newburyport 21, Lawrence 22, Lowell 23.
THE HEART OF CHICAGO (Western): Lincoln J. Carter, prop.: Ed W. Roland, mgr.: Hazleton, Pa., March 10, Shenandoah 11, Mahanoy City 12, Shamokin 14, Ashland 15, Pottsville 16, Reading 17, Tamaqua 18, Williamsport 19.
THE HEART OF MARYLAND (David Belasco, prop.): H. C. Husted, mgr.: New York city March 7-12, New Haven, Conn., 21-23, Middletown 24, New Britain 25, Hartford 26.
THE LAND OF THE LIVING (Jess Burns, mgr.): New York city March 7-12, Newark, N. J., 14-19.
THE LAST STROKE: Scranton, Pa., March 10-12.
THE MYSTERIOUS MR. BUGLE: Colorado Springs, Col., March 8, Leadville 9, Salt Lake City, U. S., 11-12, San Francisco, Cal., 14-19.
THE NANCY HANES: Denver, Col., March 6-12.
THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Richmond, Va., March 8-9, Harrisburg, Pa., 10, Wilmington, Del., 11, Trenton, N. J., 12, Washington, D. C., 14-19, Boston 21-26, April 1.
THE PATHFINDER: Reading, Pa., March 7-12, Pottstown 14-19, Norristown 21-26.
THE PRISONER OF ZENDA (Daniel Frohman, mgr.): Trenton, N. J., March 8, Philadelphia, Pa., 14-19.
THE PRODIGAL FATHER (Weiche and Rees, mgrs.): Sanford, Fla., March 8, Orlando 9, Tampa 10, Ocala 11, Gainesville 12, Lake Charles 14, The Woodville 15, Albany 16.
THE ROYAL BOX (Chas. Coghlan, Lieder and Co., mgrs.): St. Louis, Mo., March 7-12, Boston, Mass., 14-19.
THE SIGN OF THE CROSS: Milwaukee, Wis., March 7-12.
THE SPAN OF LIFE: Chicago, Ill., Feb. 28—March 12.
THE SPORTING CUCKER (Frank L. Perley, mgr.): New Britain, Conn., March 7-9, Middletown 10, Worcester, Mass., 10, Leominster 11, Holyoke 12, Meriden, Conn., 14, Hartford 15, 16, New Haven 17, Brooklyn, N. Y., 21-26.
THE STAMPADE ALLEY (Geo. W. Ryer, mgr.): Cleveland, O., March 7-12, Canton 14, Mansfield 15, Sandusky 16, Toledo 17-19.
THE SWELL MISS FITZGELD (May Irwin, E. Rosen, mgrs.): Washington, D. C., March 7-12.
THE TURNADO (Northern): Lincoln, J. Carter, prop.

J. H. Huntley, mgr.: Coldwater, Mich., March 8, Elkhart, Ind., 9.
THE WHITE SLAVE: Cincinnati, O., March 8-9, Grand Rapids, Mich., 10-12, Chicago, Ill., 14-19, Indianapolis, Ind., 21-23, Columbus 24-26.
THE WIDOW JONES: Washington, D. C., March 7-12, Boston, Mass., 14-19.
THE WORLD AGAINST HER (Agnes Wallace-Villa): San B. Villa, mgr.: Missouri Valley, Ia., March 8, Jefferson 9, Toledo, O., 10-16, Napoleon 17, Detroit, Mich., 20-26.
TOWN TOPICS: World, Keller and Mack, props.: Sol Mardineit, mgr.: San Francisco, Cal., Sept. 1-12, San Francisco 14-19, California 20, 21, 22, 23, 24, 25, 26.
TRAVERS, EDWIN: Savannah, Ga., Sept. 1-12.
TUCKER, LILLIAN (Chas. C. Voth, mgr.): Atlanta, Ga., March 7-12, Knoxville, Tenn., 14-19, Little Rock, Ark., 21-26.
TITLE, CLAUDE: Savannah, Ga., Sept. 1-12.
TWO LITTLE VAGABONDS (Edw. C. Wagon, mgr.): Indianapolis, Ind., March 7-12, Chicago, Ill., 13-16.
UNCLE TOM'S CABIN (Al W. Martin, Bridgeport, Conn., March 10-12, Brooklyn, N. Y., 14-19).
UNDER THE DOME (Lincoln J. Carter, prop.): Martin Golden, mgr.: Martinsburg, W. Va., March 8, Cumberland, Md., 9, Grifton, W. Va., 10, Parkersburg 11, Sistersville 12, Zanesville, O., 13, Newark 16, Wheeling, W. Va., 17-19, Cleveland, O., 21-26.
UNDER THE POLAR STAR (Wm. A. Brady, mgr.): Des Moines, Ia., March 11.
UNDER THE RED ROBE: Brooklyn, N. Y., March 7-12.
VAN DYKE AND EATON: Marion, Ind., March 7-12.
VAN TASSEL, CORA: Columbus, Ga., March 7-12.
WAITE COMEDY (Eastern): C. L. Elliott, mgr.: Fall River, Mass., Feb. 28—March 12, Salem 14-19, Lawrence 21-26.
WAITE COMEDY (Western): D. H. Woods, mgr.: Paterson, N. J., Feb. 28—March 12, Newburg, N. Y., 14-19, Trenton, N. J., 21-26.
WARD AND VOKES: Boston, Mass., March 14-19.
WARD, FREDERICK: Jamestown, N. D., March 8, Bismarck 9, Dickinson 10, Miles City, Mont., 11, Billings 12, Livingston 14, Bozeman 15, Helena 16, Butte 17-19, Anaconda 21.
WARNER COMEDY (J. E. Warner, mgr.): Joplin, Mo., March 7-12.
WARREN COMEDY (A. H. Warren, mgr.): St. Louis, O., March 7-12, St. Paul, Minn., 14-19.
WAY DOWN EAST: New York city Feb. 1—Indefinite.
WESTFALL AND DRAKE: New York city March 7-12.
WHAT HAPPENED TO JONES: Chicago, Ill., Feb. 27—March 12.
WHAT HAPPENED TO JONES: New York city Feb. 21—Indefinite.
WHEN LONDON SLEEPS: Marion, Ind., March 8, Estorita, O., 10, Fremont 11, Sand

SEASON 1898-99.

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THE CINEMATOGAPHE PASSION PLAY.

The representation of cinematographe pictures of the Passion Play has attracted large audiences at the Eden Musee, where the moving pictures of the Ober Ammergau play have made a deep impression upon the spectators. The sacred story, from the shepherds watching over their flocks by night to the Ascension, is unfolded in twenty-three scenes, each eloquent in itself, but graphically described by an able lecturer. Pictures of a Passion Play, alleged to have been made in an Austrian village, are now being booked, and their promoters are warned in the following letter, addressed by Thomas A. Edison to F. Z. Maguire and Co., Lord's Court Building, New York city, proprietors of the pictures now exhibited at the Eden Musee, and dated at Orange, N. J., Feb. 26, 1898:

GENTLEMEN.—This is to certify that I have entered a contract with the proprietors of the Salmi Morse Version of the Passion Play of Ober Ammergau, whereby I am manufacturing for them, and licensing under my patents this version of the Passion Play. The unsuccessful attempts of your Mr. Maguire to obtain a special performance of the Passion Play at Ober Ammergau, and from the fact that the next performance of the play at Ober Ammergau does not occur until 1899 (the exhibition being given only once in ten years) has led to a critical examination of the Salmi Morse Version, which was produced from the sketches taken of the performance at Ober Ammergau. The original costumes, armor and scenery for this production, which he attempted to give in New York city fifteen years ago, cost Mr. Morse and his associates over \$10,000. I propose to prosecute under my patents, anyone showing an unauthorized version of the Passion Play.

A NEW PLAYHOUSE.

The new Economic Theatre, at Clinton, Iowa, was opened with appropriate ceremonies on Feb. 26, by Francis Wilson in Half a King. The theatre was built by the Economic Life Association. It is a strictly modern playhouse, and has been pronounced by competent judges the most handsome and complete theatre in Iowa. The seating capacity is 1208, the parquette, dress circle, balcony and eight boxes being furnished with full back opera chairs by Andrews company. The stage is 45 feet deep in clear, 55 feet to gridiron, and 45 feet between fly galleries, with a 30-foot proscenium arch, furnished with fourteen complete sets and a handsome drop representing "Spring," from the studios of Noxon and Toomey, St. Louis. The house is heated throughout by steam and thoroughly equipped with electricity. The decoration is of the Empire design, in green, ivory and gold. Elliot D. Robbins, of Chicago, is the architect, and supervised the construction of the building, which represents an outlay of \$35,000.

THE LATEST DEVELOPMENT

There was a new development on Monday in the battle of THE DRAMATIC MIRROR against the influences which Joseph Jefferson has described as inimical to the interests of his profession.

On two complaints, sworn to by Marc Klaw in behalf of the "copartnership" of which he is a member, a warrant on a charge of criminal libel was issued yesterday morning against the editor of THE MIRROR.

Mr. Fiske and his counsel, A. R. Kling, appeared at Jefferson Market and demanded an examination. Justice Simms paroled Mr. Fiske in the custody of his lawyer until to-day, when bail will be given in the sum of \$300 in each case.

The examination is set down for Tuesday of next week. The articles forming the basis of

the complaints were published on Dec. 18 and 25 last.

A PROSPEROUS PLAY BUREAU.

The stock companies that have been organized throughout the country have caused a decided impetus in the play bureau business. Alice Kanzer, who was one of the first in the field, now represents all the leading American dramatic authors, and in many cases is the sole representative for the production of their plays in the United States and Canada. She has the placing of the plays of William Gillette, Henry Guy Carter, Nat Goodwin, Louis Aldrich, Fred Marsden, Augustus Thomas, William Haworth, E. A. Alfriend, Robert Billiard, and Edward Paulson, besides The District Attorney, A Social Highwayman, All the Comforts of Home, and many other New York successes. She does not confine herself to the handling of the works of native dramatists, but is also the American representative of leading European playwrights. Miss Kanzer's offices are located in The Mirror Building.

THE CLOSE OF THE FRAWLEY SEASON.

The prosperous tour of the Frawley company ended last Saturday at New Orleans. Success has met every turn of the tour, and the company has frequently broken house records. T. Daniel Frawley will arrive in New York this week to make engagements and to secure plays for the next season of the company, which will open on June 6, at the Baldwin Theatre, San Francisco. At Missoula, Montana, Daniel E. Bandmann, the veteran actor, published a glowing tribute to the ability and accomplishments of Mr. Frawley.

P. W. L. DOINGS.

There was a very large attendance at the Literary Afternoon at the Professional Woman's League, yesterday. Maida Craigen had charge of the meeting. An interesting paper on Art in India was read by Mrs. L. K. Harnette, and illustrated by Julia T. Cole. The business meeting of the League will be held next Monday, and March 21 will be Drama Day, with Sarah McVicker as directress.

A NEW THEATRE AT NEW ORLEANS.

Colonel J. D. Hopkins closed last Tuesday a contract with Doctor George K. Pratt for the erection of a new theatre on the site of the present Academy of Music at New Orleans. The new playhouse will cost \$125,000, and work upon it will be commenced next February. Henry Greenwall, who will manage the Grand Opera House and Academy of Music at New Orleans during the coming season, will manage the new theatre.

NO VAUDEVILLE FOR STODDART.

J. H. Stoddart, who was to have made his vaudeville debut at the Pleasure Palace this week, has decided not to enter the ranks of the continuous performers. He was to have received a very large salary, and all the arrangements for his debut had been made. As he is about to begin a starring tour in The Bonnie Brier Bush, he decided not to make the experiment in vaudeville.

Howard Hall is doing excellent work as Robert Mantell's substitute in A Secret Warrant this week.—Boston Transcript, Feb. 1, 1898.

FOREIGN NOTES.

The largest receipts at the Comédie Française were recorded on Feb. 22, with Molière's Bourgeois Gentilhomme. The sum was 8,956 francs, or \$1,751.

In Berlin the week before Lent the bills at the principal theatres offered French plays. Georges Obnet's Ironmaster at the Goethe Theatre, La Tortue at the Menes Theatre, Le Truc de Seraphin—known in America as Never Again—at the Residenz, and at the Friedrich Theatre Les Deux Gosses, known here as The Two Little Vagrants.

Sardou has been bitterly complaining to friends that in late years his proverbial luck in producing new plays when the attention of the public was not engrossed in other more vital and important questions had deserted him. The production of Sans Gene had to be postponed on account of the Russian officers' visit to Paris, during which the Parisians resolutely refused to go to places of amusement, the streets affording all the diversion they needed. Pamela has just been given while the Zola trial was in progress, and, of course, the newspapers did not devote to this important dramatic event the space they would have devoted to it had not the French novelist claimed all the attention of the Parisian press.

The many feminine admirers of Victor Maurel will be surprised to hear that the famous French baritone, has a son who is twenty-five years old. However, their sympathy will go to Maurel, as his son is seriously ill and his life is despaired of.

The Comédie Française celebrated Victor Hugo's ninety-sixth birthday anniversary the last Sunday in February. Ray Bias was the bill, with Mounet-Sully in the title-role and Madame Bartet as the Queen, the great French actress resuming the part especially for the occasion.

The general intent of the subsidized Imperial theatres in Vienna has demanded to be retired on account of his age. The new functionary appointed is Baron de Piappart.

In Graz, Austria, recently a performance of Lohengrin was interrupted by the anti-Slav element of the public. As King Henry pronounces the words: "Let us save the realm," the whole audience arose, so to speak, and shouted itself hoarse, interrupting the chorus and the performance.

Ernest Legouve, the aged Frenchman of letters, is looking forward to Duse's performance of the last act of Adrienne Lecouvreur, which she is to play at Suzanne Reichenberg's farewell performance, at the Français, with the greatest interest. He has seen Ristori play two of his pieces, nearly forgotten at the present moment—Medee and La Madone de l'Art.

The Geisha is being actively rehearsed at the Paris Athénée-Comique. Mile Petit, who is to personify Mimosa, went to London to see the performance of the English actress playing that part.

Albert Carré's assumption of the management of the Opera-Comique has brought about many changes. Jules Danbé, the leader of the orchestra, has just resigned. He has been the leader of the orchestra of the Opera-Comique since 1877. He disliked innovations of any kind, and the fight that Calvé had with him during the rehearsals of Carmen some years ago are not yet forgotten.

The projected plan of producing d'Annunzio's Citta Morta in the principality of Italy, with both Duse and Zaccanti in the cast has been abandoned, some disagreement having arisen between Zaccanti and d'Annunzio. Duse upheld the author's side, and Zaccanti refused to with-

draw from the stand he had taken. So a very interesting dramatic event will not take place.

In Vienna Leoncavallo's La Bohème has scored heavily. Ernest Van Dyck, the celebrated tenor, was to originate the principal part, but the management of the opera having refused his request of a postponement on account of his illness, a lively operatic war is impending.

ENGAGEMENTS.

Jerome Anthony, with the Hubert Labadie Faust company, joining at Columbus, Ohio.

Fred G. Ross, for the comic opera season at the Harlem Opera House.

C. L. Maitland, William Walsh, F. C. Carter, Harry Ava Gilbert, Nellie Glaser, Ada L. Southworth, and Little Hazel, for the Shannon Comedy company.

Jennie Winston, for Monte Carlo.

Annie St. Tel, with A Milk White Flag.

Through the Winnett Emergency Bureau: Cal Spencer, for The Land for the Living; William Beckwith, for Stowe's Uncle Tom's Cabin.

Mildred Meade, for the Castle Square Opera company.

John Blair, for Julia Marlowe's company next season.

Leo Dietrichstein, for Elizabeth Robins' special production of Ibsen's Hedda Gabler at the Fifth Avenue Theatre, March 21.

Anita Verno and Rachel Ford, for Our Flat. Cook's Comedians, under management of Len B. Sloss and Charles E. Cook, who have the exclusive rights to produce this comedy, are said to be meeting with considerable success in the Western cities. Negotiations are pending for a Boston engagement.

Joseph P. Carey, late comedian with the Spears Repertoire company, for Coon Hollow, replacing Eugene Powers.

Bert W. Wallace, with Under the Polar Star. Alexander Clark, for Monte Carlo.

Charles Danby, for the Artful Dodger, in Elita Proctor Otis' revival of Oliver Twist.

Lawrence Earl Atkinson, with In Greater New York.

Delphine Perrault, for The Bonnie Brier Bush.

Sidney Earle, with The Pulse of New York, succeeding Berenice Stanhope.

Frederic Conger, who closed on Feb. 12 with Charles P. Sainsbury, was engaged immediately upon his arrival in New York by J. J. Rosenthal for What Happened to Jones.

Roselle Knott, as leading woman with Robert B. Mantell.

Agnes Saye Wayburn joined May Irwin on Saturday at Brooklyn, having been specially engaged for the new play which Miss Irwin will soon put in rehearsal.

Thomas T. Whitting, with Elita Proctor Otis for Oliver Twist.

Thomas J. Grady, for A Boy Wanted (Western).

Carrie Louis, for leads with the Westfall and Drake company.

Mabella Baker, with The Bride Elect.

Duncan Preston, for Ned Annelly in Sowing the Wind.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

TELEGRAPHIC NEWS

CHICAGO.

Attractions at the Western Metropolis—Hall's Hints—Lakeside Happenings.

(Special to The Mirror.)

CHICAGO, March 7.

As was aptly written by Mr. Halbert, of the Evening Post, the other night, if we had Maude Adams, in The Little Minister, here this week, we would have the three successful female stars of the year here, as we already have Mrs. Pike and Julia Arthur. Mrs. Pike opened at the Grand Opera House to-night before a magnificent audience. All of the boxes were sold on the opening day of the sale, and this evening Clark Street was clogged with carriages. The star was given a royal welcome, and in Town of the D'Arbys she scored a triumph. She is splendidly supported by Mr. De Belleville, Miss Shaw, Mr. Jack, and the others of her company, and the advance sale points to a record breaking engagement. The season of two weeks is believed to be all too short. A Stranger in New York has been booked for some time, however, and will follow for a long run.

Over at Hooley's Julia Arthur has firmly established herself as a star of the first magnitude, everyone bowing before her beauty and magnetism in A Lady of Quality. Her business has been very large. The company in her support is a well-balanced organization, and the stage direction of Napier Lathian, Jr., is apparent in the production. Edwin Arden has never been seen to greater advantage here. This is Miss Arthur's last week, and she will be followed by E. S. Willard, who will be with us for a season of three weeks.

The regular dinner of the Forty Club took place at the Wellington last Tuesday evening, and was a delightful affair. Among the guests were Roland Reed, George C. Boniface, Jr., Edwin Arden, Arthur Lewis, Harry A. Smith, Ralph Delmore, George W. Leslie, Napier Lathian, Jr., and John E. McWade. J. W. Dietrich, The Mirror's correspondent at Berwick, Pa., sent to the dinner a tinsy of Mr. Reed "made up" for Ben Dilley, a prosperous saloonkeeper of Wilkes-Barre, Pa., also a souvenir for Roland in the shape of a silver pass-out check for Wood's Minstrels, 444 Broadway, New York, over fifty years old.

Mr. Reed, by the way, had two very good weeks at the Grand. He has half a dozen plays under consideration for next season, one by Mrs. Ryley, who should "fit" him to a nicety. During the engagement here Miss Rush celebrated a birthday, receiving many handsome presents, and entertained her daughter, Carrie Whyte.

What happened to Jones is filling the Columbia at every performance, and Mr. Boniface and his associates are very good in the play. They will be followed by The Sign of the Cross.

I have been "booked" a vaudeville show out at the House of Correction from the police court lately. I sent out an Irish comedian last Monday for disorderly conduct, a female impersonator for making threats to kill on Wednesday, and a colored song and dance man for jumping on a moving train on Thursday.

Over at McVicker's, the clever Lilliputians are doing well in The Fair in Middletown, and their matinee test the capacity of the theatre.

"Uncle Nat" Jones, here with The Cherry Pickers, is anxious for the season to close, as he has received notice of an important town meeting at Scituate, Mass., his summer home, at which will be considered, among other things, the raising of \$100 for a new pump.

Julia Stuart, who has been playing The New Magdalen at the Great Northern, is presenting Woman Against Woman there this week. Next week McKee Rankin, Wilton Lackaye, Nance O'Neill, and Rose Eyttinger will give to East Lynne, following it with Tribby, and then Manager Henderson will inaugurate his stock season with a company which, it is promised, will include Frank Worthing, Blanche Bates, Herbert Carr, Genevieve Leigh, Frederick Perry, Madge Carr Cooke, Estelle Schell, Frederick Conger, Washington Melville, and George Bosworth. Walter Clarke Bellows will be the stage director, the bill will be changed weekly, and the best seat will be 50 cents.

After a thrilling week of Thomas E. Shea in The Man-of-War's Man, during which two thugs, assisted by the press agent of the house, assaulted the Spanish actor who played the villain, The Schiller presented yesterday Charles E. Yale's spectacle, The Devil's Auction. The Gelsa will follow.

Mr. Shea has taken his naval play, The Man-of-War's Man, to the Alhambra, where he opened yesterday. Friday evening he will give Mr. Jekyll and Mr. Hyde.

E. S. Willard's opening play at Hooley's next Monday will be David Garrick, and during the engagement he will present The Middleman, Tom Finch, The Hogan's Comedy, and The Professor's Love Story. Next season Mr. Willard will produce The Swashbuckler, by Louis N. Parker.

Manager Hopkins has fallen into the popular line and this week his stock company is waving "Old Glory" in The Ensign.

Ernest Wellington took Hogan's Alley over to the Academy of Music yesterday, after a big run at the Alhambra.

An old fashioned, hair raising melodrama, called The Cyclone, is stirring the pulses of the patrons of the Bijou this week, and over at the Lincoln The Span of Life is Manager Hutton's attraction.

Brooke's Chicago Marine Band gave a "patriotic profession" at the Great Northern Theatre yesterday afternoon, with Grace Wilson, soprano, as the soloist.

At Central Music Hall this evening Rummel, the pianist, made his only appearance here in concert before a large audience.

The season of grand opera in French, German and Italian is to open at the Auditorium next Monday evening, for ten evening and two matinee performances. Walter Damrosch will direct.

Harry Barton, a well known actor of the old days, is ill here at St. Luke's hospital.

The weather here is delightful, and all of the theatres are doing big business, which is a cheering report to make. "Biff" HALL.

BOSTON.

The Cadets' Production Secured by Daly and Duffy—Current Bills and News.

(Special to The Mirror.)

BOSTON, March 7.

Madame Modjeska is the sole representative of the highest type of dramatic art on the Boston stage this week, for at the Tremont she plays nothing but Shakespeare, giving Measure for Measure, Macbeth, and As You Like It in the course of the week. While this engagement

is not announced as Modjeska's farewell to Boston, it is hinted that she may never return here, and as a result the business is unusually good; but that is just the sort of patronage that the charming actress deserves. Joseph Haworth is winning uniform praise for his fine support.

A. H. Sothern planned to give a varied repertoire in the course of his three weeks at the Hollis, but so successful was The Adventure of Lady Ursula that it would not do to think of curtailing the run of that charming play, which will have an additional week as a result. For the third and last week The Lady of Lyons and Lord Chumley will be given.

The Magistrate, at the Castle Square, to-night, recalled the great success which the comedy originally had at the Museum, where it was produced many times with uniform results. Horace Lewis again won chief honors, for he was an ideal Magistrate, and played the part with great droilery. Tony Cummings is too tall to play the part of Sir Farrington and carry out the illusion of being Lillian Lawrence's son, but he is such a clever actor that one forgets that Mary Sanders made conspicuous the part of Popham and added another to her gallery of wonderful servant girls. When will she play Jane?

Charles E. Blaney may well claim to own Boston this week, for two of his farce comedies are given at almost adjoining theatres, so that it is a case of Blaney vs. Blaney. At the Grand Opera House A Boy Wanted was presented by a cast almost entirely different from that which gave it here a year ago. Edward J. Heron now plays the Boy, and one of the features to-night was the giving of a song by C. Wilbur Rhodes, of this city, for the first time in public.

A Hired Girl is the other play to furnish hilarity to the Boston public, and at the Columbia it introduced Willis P. Sweetnam, Ryan and Richfield, John E. Cumpson, E. S. Morey, Fannie Fields, Rose Sutherland, Stella Bonheur, and other favorites. The new scale of prices at the Columbia makes the house more popular than ever, and big business will prevail throughout the season. I am looking for a big hit with the Summer engagement of the Wilbur Opera company.

If it had not been for Nordica's illness last week there would not have been a disappointment in the Damrosch opera season. Without a Bruchside it was impossible to give Goetterdämmerung, and so The Flying Dutchman was substituted, to give the superb Dutchman of David Bingham and the best Senta, by Gadski, that Boston has ever seen. Nordica was still ill to-night, and Melba sang in Faust. The other operas of the week are La Traviata, Lohengrin, Barber of Seville, Lucia, and Tannhauser.

East Lynne, at the Bowdoin Square, to-night, gives Fanny McIntire the first really good opportunity that she has had since she became the leading lady with the stock company. She played the part with grace and effective power and made herself more of a favorite than ever. For St. Patrick's week The Shoghran will be a timely revival.

The Mikado is the opera given at the Zoo this week by the Harvard Opera Comique company. This is the sixth week of the opera season, and the attendance, especially at the matinees, has been phenomenal.

This is the last week of The Ballet Girl at the Park, and the engagement promises to close with the standing room only sign out at each performance. The company has made a bigger hit than the play.

Jack and the Beanstalk continues at the Museum.

The Hand of Fate is the drama given by Miron Lettingwell at the Grand.

Mrs. Yeomans and Milton Nobles are the two dramatic cards at Keith's this week.

Augusta Daly and J. C. Duff have secured the professional rights to R. A. Barnett's latest production, Queen of the Ballet, which was given so successfully by the cadets for their annual theatricals.

William F. Kittredge, the society amateur whose dramatic appearances have been so successful this season, has been engaged by Daniel Frohman for next year.

William Harris has been in Boston during the past week on business.

Madame Modjeska has accepted the invitation of the Playgoers' Club to be their guest at the reception to-morrow afternoon, and the occasion will be a memorable one for this favorite actress, who has hosts of admirers among the members of this organization, which is rapidly growing in popularity among lovers of dramatic affairs. Among the coming events of interest will be a talk on stage matters by Sol Smith Russell, on March 15, and a paper by Professor De Sumichrast, of Harvard University, on March 20.

Mildred Aldrich, whose dramatic feuilletons have been features of the Boston Evening Herald for the past three years, has given up her position on that paper and has sailed for Europe, and will make her home there for the present.

This week the members of the Playgoers' Club will have an extra attraction in addition to the regular reception. It will consist of a reading by C. P. Flockton, of Mr. Sothern's company, of his drama, Hagar and Ishmael.

Mabel Dixey's Boston friends were sorry to learn that she had been seriously ill and had barely escaped an attack of typhoid pneumonia. She is now much better.

Subscription sales are now in progress for the Murray-Lane and Mason-Perse opera seasons, and astonishing results are reported.

Thanks to the patriotic efforts of the Boston Traveler, most of the theatres in this city introduced national melodies in the entrance music, and the result was an outburst of enthusiasm. In several cases flags were waved in accompaniment, and this added to the inspiration.

Thomas F. Thomas, of the Grand, had a narrow escape from a serious accident during the rehearsals of The Dawn of Freedom. Lighted cigars and powder do not go well together, and as a result Mr. Thomas had to carry his right hand in a sling for a few days.

Colonel F. P. Stone and wife will remain in Florida throughout March.

Flo Irwin will play at the Grand Opera House next week. Her Boston friends will present her with a few quarts of cough cure, that she may not be ill and have to cancel the engagement, as she did at the Hollis in the early Fall.

The Ensign will be the next stock production at the Castle Square.

Elita Proctor Ous will be at the Columbia next week with Oliver Twist, and her Boston friends promise to make the opening night memorable, for Miss Ous is an especial favorite here.

Madge Lessing's presence in Boston has brought about a great scarcity of violets in the florists' shops. They are her favorites and the boys know it.

Louis James will be at the Grand Opera House as the final dramatic attraction of the season.

Corra Leslie had her chance in Jack and the Beanstalk last week. Nellie Lynch was too ill to play Little Miss Muffet and the maid with the curls successfully took the part.

JAY BARTON.

PHILADELPHIA.

Stock Companies Multiply—Castle Square's Farewell—Attractions in Quakerdom.

(Special to The Mirror.)

PHILADELPHIA, March 7.

Stock dramatic companies are becoming the rage in the Quaker City. We have had for many years two excellent companies at the Girard Avenue and at Forepaugh's, both of which have been exceedingly prosperous. To this list have been added this season the Park and the Standard, with equally good business. Commencing next week, the Grand Opera House will introduce a monster stock company with The Prisoner of Zenda as the opening bill. The National will change from combinations to stock on April 11 with a company headed by A. H. Stuart and Jessie Bonstelle. One of the high priced theatres will also be devoted to stock next season so as to be able to repair if possible the falling off of patronage and the want of attractions to fill time.

The most popular operatic company that has ever appeared in this city, the Castle Square Opera company, after playing eighty-nine weeks, is this week giving its farewell performances. It Trovatore to-night crowded the immense building. Edith Mason, Thomas H. Perse, William Wolf, and all the favorites remain in the organization. It is the earnest wish of the large clientele and the entire press that the organization should return here in the Fall.

The Lenten season seems to have depressed local managers, for not a single novelty is announced for presentation this week.

Eugenie Blair and the carefully selected stock company at the Park is meeting with large patronage and receiving very favorable comments. This week a magnificent revival of Ingomar is the programme, with William Braunwell in the title-role and Eugenie Blair in her ideal delineation of Parthenia, assisted by Ella Wren, Linda Downing, Katharine De Barry, W. B. Arnold, Frank Wallace, Edgar Baum, William Morris, Herbert Allen, Charles Herman, W. B. Downing, William Proctor, Frederick Edwards, and Walter Mason. Next week, The Ironmaster.

A Trip to Chinatown crowded the Auditorium this evening and for a good representation surpasses all former engagements of this noted laughing specialty. Frank Lane is supported by Mattie Lockette, Blanche Arkwright, Oriana Warden, Addie Prussella, Annie St. Tel. J. Aldrich Libbey, Gus Thomas, Herman Sheldon, and James McDuff. Weber and Fields' Vaudeville Club, with new people added, March 14. On March 28 Madame Modjeska will make her first appearance here this season. The Auditorium, which is essentially a new, modern, up-to-date theatre, is independent and will present many of our first-class attractions.

Sol Smith Russell in A Bachelor's Romance is in his second and last week at the Broad Street, playing to medium houses. Julia Marlowe in The Countess Valerka follows March 14 for two weeks.

The Bride Elect, with First Regiment Band as an additional attraction, closes this week at the Chestnut Street Opera House. Financially it has not been up to expectations, but the newspaper boom extended the run. Clara Morris and her vaudeville company March 14. The Wedding Day March 21.

A Stranger in New York at the Chestnut Street Theatre is in its second week.

The largest business in the annals of the Girard Avenue Theatre must be credited to Madame Sans Gêne last week. People were turned away at nearly every performance. The play was beautifully staged, handsomely rendered and a great credit to the management. To-night in Mizoura, with Amy Lee, E. M. Bell, Frank E. Hatch, Emma Madden, Frank Roberts, Edwin Middleton, Valerie Bergere, and Alethe Craig, who gave a truthful and delightful representation of this favorite play. House crowded. For Fair Virginia March 14.

Michael Strogoff, with George Learock, Carrie Radcliffe, and the rest of the stock company, is the attraction this week at Forepaugh's, and opened to large patronage. Aristocracy March 14.

Cumberland '61 is in its second and last week at the Walnut Street. The Belle of New York will follow.

In Old Kentucky, Jacob Litt's superb production, with a pickaninny band, realistic scenic effects, spirited horses and a splendid company, opened at the National to-night to large business. Cora Tanner in Alone in London March 14. Elita Proctor Ous in Oliver Twist 21. McFadden's Bow of Flats 28. Uncle Tom's Cabin, with Milt C. Barlow, April 4, which closes the combination season. The new dramatic stock company, with A. H. Stuart and Jessie Bonstelle, will inaugurate their season April 11.

A Guilty Mother is the programme for the week at the People's. Henrietta Vaders is with the company, which is under the management of James H. Wallick. Darkest Russia follows.

Dumont's Minstrels at the Eleventh Street Opera House retain the burlesque of last week, adding Professor J. W. Hampton's cat, dog and monkey circus. Business good.

The monster benefit in aid of the wounded survivors of the United States ship Maine and the families of the perished marines will be given at the Academy of Music afternoon of March 11, under the auspices of the theatre managers and the newspapers of Philadelphia. Every theatre and attraction playing this week in this city will be represented, forming the greatest programme ever offered at a single entertainment.

Josef Hofmann, under direction of S. Behrens, will give two piano recitals at the Academy of Music March 10 and 17.

The Standard Theatre, with stock dramatic and vaudeville features, is in good favor in the southern section of the city. Manager Sackett is making this house popular.

John Philip Sousa and his band are booked at the Academy, March 25 and 26.

The Lamb Club, of New York, will be at the Academy of Music, for one performance, May 23. Their programme includes a minstrel performance, a travesty on The Heart of Maryland, and a skit entitled Called Perfect.

The agitation requiring all the sides at places of amusement to be of the uniform width of 6 feet is being revived. The original bill was killed, but I see that all our managers received notice to appear at the City Hall March 3, and a bill is now being framed, to be presented to our City Council. If this bill becomes a law it will reduce the seating capacity of some of our theatres materially. S. FARRINGTON.

WASHINGTON.

May and Flo Irwin in Opposition—"Maine" Benefits—Columbia's Big Business.

(Special to The Mirror.)

WASHINGTON, March 7.

During the past week the New National controlled the business at the nation's Capital with The French Maid, El Henry's Minstrels at the

Grand Opera House were next in line, and Henry E. Dixey in magic at the Lafayette Square, Mr. and Mrs. Rosa Whytal in For Fair Virginia at the Columbia, and A Southern Romance at the Academy of Music fared but fairly in the attendance. This week's announcements include two plays that are new here—The Swell Miss Fitzwell and The Moth and the Flame, which, with the unusual occurrence of the Irwin sisters playing against one another, are the very interesting topics of the moment.

May Irwin at the New National opened to a crowded house of welcoming friends. The Swell Miss Fitzwell scored a hit, and the audience found great delight in the very enjoyable entertainment. Miss Irwin, bubbling over with fun, was repeatedly encored in her songs, most of which were heard here for the first time. Joseph G. Sparks, Ignacio Martinetti, Charles Jackson, William Burres, Ed Mack, Marion Gironx, and Jane Barry lent excellent support. The Ballet Girl will follow.

High-class vaudeville, for the first time at one of our leading high-priced theatres this season, brought out an immense audience to the Columbia to-night. The headliners are Clara Morris, assisted by Fred G. Harriott, in Blind Justice, and Richard Harlow and Geoffrey Stein in On Probation. The remainder of the bill includes Le Petite Adelaide, Lew Hawkins, Fialkowski, Frank and Will Gardner, Dan McCarthy, and Allie Gilbert with her animated watermelon chorus. Madame Jansschock comes next, producing Paul Kester's new play, What Dreams May Come.

Herbert Kelcey and Effie Shannon opened a return date at the Lafayette Square to a fine attendance, presenting their new comedy by Clyde Fitch, The Moth and the Flame, which met with approval, and in which the players won distinguished honors. The play was handsomely mounted, and the very excellent supporting company comprised William J. Le Moynes, Mrs. Sarah Cowell Le Moynes, Edmund D. Lyons, Bruce McKee, Edward See, David Torrance, Edwin James, Marcus Ford, Georgia Busby, Elsie Wilton, Neilette Reed, and Owens Ellis. Denman Thompson in The Old Homestead next week.

The Widow Jones, with Flo Irwin in the title-role, comes in for a large share of attention and praise judging by the excellent size of the audience at the Academy of Music and the hearty appreciation shown the thoroughly good performance. Flo Irwin can be credited with a great success, and her songs met with great favor. Ada Lewis and George W. Barnum were warmly welcomed, and a large and clever company are admirably cast. Fun on the Pacific Mail comes next.

Tennessee's Partner, under the management of Arthur C. Aiston, is the attraction at the Grand Opera House, and opened to a large and thoroughly pleased attendance. Jane Corcoran, as Tennessee Kent, was convincing and real, and won the audience from the start. James M. Brophy, Percy Plunkett, Annie Mortimer, and Etha Williams rendered admirable work in support. 6 Belles will follow.

A one-act play, entitled His Wife's Proxy, was presented by the Carroll Institute Dramatic Club for the first time Saturday night, scoring a distinct success. The piece is the work of Alfred A. Smith, of this city, and in its construction the young author has displayed considerable ability.

Mr. and Mrs. Georg Henschel gave their closing song recital in this country at the Universalist Church, Thursday night. They will sail for England this week.

Theodore Thomas and the Chicago Orchestra gave a concert at the Columbia Friday afternoon, at the fashionable hour of 4:15, to a distinguished audience that tested the capacity. Yasey, the violinist, was the soloist.

Manager W. B. Rapley, of the New National Theatre, and Mrs. Rappley have gone to Fortress Monroe, Old Point Comfort, Va., for a few weeks' rest.

The engagement of Frank Daniels in The Idol's Eye just closed here has opened the eyes of the local managers as to the possibilities of the Columbia Theatre as a money maker. Over \$9,000 is a very snug sum to get into any house.

Two benefits for the Maine sufferers will be given during the week—one to-morrow afternoon at the New National Theatre, when the Woman's Orchestra of New York with professional vocal soloists will come over to Washington and give their services, and the other at the Columbia Theatre Friday afternoon, when a monster vaudeville entertainment will be given.

Ada Behan and Augustin Daly's company will play an engagement at the Columbia Theatre, March 28. This is a shift from the Lafayette Square, where this attraction has played for the last three seasons, and is a direct booking by Lockett and Dwyer.

Josef Hofmann will give a piano recital at the Columbia next Tuesday afternoon, March 15.

JOHN T. WARD.

ST. LOUIS.

Stock Company and Combination Bills—Hagan Suit Again—Gossip.

(Special to The Mirror.)

ST. LOUIS, March 7.

James O'Neill, who played a successful engagement at the Olympic last week, gave an extra performance of Monte Cristo last night. To-night Nat C. Goodwin, supported by Maxine Elliott, began his engagement, opening in An American Citizen. The production this season is more complete than ever. During the week A Gilded Fool will be revived, and on Friday night Mr. Goodwin will be seen for the first time in St. Louis in The Rivals. The company is the strongest with which he has been surrounded.

Last night Charles Coghlan appeared at the Century to a good audience in The Royal Box. The story is one of great dramatic strength, and special scenery, furniture, and costumes are used in the production. It scored quite a success last night. Mr. Coghlan is supported by a company selected with great care.

The Cherry Pickers is at Havlin's for the week.

Two crowded audiences saw the opening productions of Master and Man at Hopkins' yesterday. The prominent characters in the play were taken by Ralph Stuart, Laura Alberta, Harry Jackson, and Arthur Mackley. The vaudeville portion of the entertainment was of a decidedly stellar character, among the artists being Beatie Bonehill, Bert Coote and Julie Kingsley, Ben Harney, Charles and Minnie Swan, the Silvers, and Harry Edson.

The well-known play, The Lady of Lyons, was the attraction at the Imperial yesterday. The favorites, Lawrence Hanley, H. Coulter Brinker, William Redmond, Beaumont Smith, Victory Bateman, and Florence Modena were cast in a manner well calculated to display their various talents. The attendance yesterday was very large.

The attraction at the Standard Theatre yesterday was Mile. Ami's Monarchs, a combination of bright and clever artists, with Mile. Ami as the star in her wonderful trapeze specialty. A

ROBERT DROUET

As the Columbia Theatre Co. of St. Louis, Chas. P. Salisbury, Mgr.,
has broken contract with me, I am

AT LIBERTY.

Address Mirror.

farce called Paris Upside Down ended the performance. Two big audiences enjoyed the performance yesterday.

John G. Sheehy, the popular treasurer of Havlin's, will have a benefit March 21, with Under the Polar Star as the attraction.

Ollie Hagan filed a motion for a new trial in his suit against the Continental Bank in the Circuit Court last Thursday. Mr. Hagan sued the bank for stock of the Hagan Opera House held by the bank, to secure notes of Hagan's. The court awarded him a judgment, but Mr. Hagan was not satisfied and wants a new trial.

Mrs. Kellam, a vaudeville actress, accompanied by her nine year old daughter, arrived here Thursday in search of her husband, Lee J. Kellam, who, she claims, deserted her at Dix, Ill. She is penniless.

Florence Modena, who is the soubrette of the Imperial company, made quite a hit in her acting in the part of Joan in A Fair Rebel last week. She is a most capable and painstaking artist, and has made many friends since she has become a member of the company.

The ninth concert of the Choral Symphony Concert co., was given last Thursday evening at Music Hall to a large attendance.

The Fourteenth Street Theatre has no professional attraction this week. Several special entertainments, however, will be given there by clubs, etc.

Colonel John B. Hopkins spent Thursday and Friday in the city, en route from New Orleans to Chicago.

Manager Sam Gumpertz will leave next week for New York on business, remaining two or three weeks.

Thomas Grady, comedian of Hopkins' stock company, left last week to go with Blaney's A Boy Wanted company.

J. B. McElfrick, the well-known architect of theatres, and a former resident of St. Louis, was here for several days last week, en route to Kentucky.

Everything is hurry and bustle at the New Columbia Theatre, and the finishing touches are being put on. Manager Charles P. Salisbury, who is now in New York, will be here this week, and will give out his plans then.

Frank James, the doorkeeper at the Standard, who has been quite ill with an attack of pneumonia, is gradually recovering.

The Jose Quintette have been engaged for the entire summer season at Forest Park Highlands.

W. C. HOWLAND.

CINCINNATI.

Francis Wilson at the Pike—Other Bills—Elks' Minstrels.

(Special to The Mirror.)

CINCINNATI, March 7.

A battle royal will be fought in theatrical circles this week. Francis Wilson is here and all the theatres are putting forth their strongest attractions.

Francis Wilson opened to-night at the Pike before an immense audience in Half a King. His amusing antics as the mountebank won roars of laughter. Lulu Glaser acted and sang in her own bewitching way. The business will be equal to any Mr. Wilson has played to for several years past. Yesterday afternoon and evening the Neill stock company gave Captain Swift, and will repeat it on Wednesday afternoon. The bill for next week is to be Shenandoah.

Penny Davenport at the Grand opened to-night in La Tosca. Fedora and Cleopatra will be given during the week. What happened to Jones is underlined.

Vesta Tilley, the famous male impersonator of the London concert halls, is the star at the Walnut this week. Yesterday afternoon and evening she appeared before crowded houses. Lew Dockstader, the Four Cohans, and the Lamont Family also had prominent places on the programme.

Hazel Kirke is the bill of the Brady stock company at the Star the coming week. Willis Granger continues his sterling work, and in company with Selma Herman, the leading lady, receives the marked approbation of the patrons of the house.

John Griffith began his week at Heuck's Sunday afternoon in an elaborate and spectacular production of Faust. Richard III. is to be the bill the latter part of the week.

Chimmie Fadden was the attraction at the Fountain yesterday, and will be for the balance of the week. The usual business will be done by this company.

Rainforth and Havlin are seeking to induce Nat Goodwin to open his season in Cincinnati next year with Nathan Hale.

The Elks this afternoon and evening have had a mammoth minstrel performance and cake walk at the Music Hall, thereby enriching their treasury by several thousands.

WILLIAM SAMPOSON.

BALTIMORE.

The Grey Mare by Lyceum Stock—The French Maid and Other Attractions.

(Special to The Mirror.)

BALTIMORE, March 7.

This week's production by the Lyceum Theatre Stock company is The Grey Mare, which drew a very large house to this popular theatre to-night. The work of the company was excellent throughout. Manager John W. Albaugh, Jr., William Harcourt, John Flood, Percy Winter, Jennie Kennark, Beth Franklyn, and Adele Block in particular won new laurels. The Lost Paradise will be given March 14.

The French Maid opened to-night at the Academy of Music before a large audience, who enjoyed it hugely. Personal hits were made by Charles A. Bigelow, Henry Leoni, Henry Norman, Augustus Schike, Edie Redway, Olie Redpath, Eva Davenport, and Saharet. The Bride Elect will follow.

Henry E. Dixey's medley of magic and mimicry pleased a good house at Ford's to-night. Charles Coghlan in The Royal Box will be seen next week.

May Irwin had a successful week, closing Saturday night, in The Swell Miss Fitzwell.

Shannon of the Sixth, with W. H. Power in the leading part, drew prolonged applause from

a crowded house at the Holiday Street North-east. Lights will come next.

Kelly and Mason in Who is Who is the Auditorium offering. Specialties form the main portion of the entertainment, those of the stars, of Goggin and Davis, and of Giguere and Boyer being the best. Next week, A Trip to Chinatown.

Manager Charles E. Ford has arranged for another House concert early in the Spring.

Colonel Robert G. Ingersoll will deliver a lecture next week at Music Hall. The Misses Sutro, pianists, will also appear here next week. These talented young women are Baltimoreans, being daughters of the late Otto Sutro.

The Sunday edition of the Baltimore American contains a biographical sketch and portrait of John Flood, one of the popular members of the Lyceum company. Mr. Flood has become quite a favorite since his advent in our city and has proved himself to be a finished actor. Another member of the company whose picture appears in the same paper is Beth Franklyn, the ingenue, a bright and clever little actress.

Business-Manager Dean, of the Academy of Music, has quite recovered from his recent illness and is at work again.

HAROLD RUTLEDGE.

NEW MANAGER IN PROVIDENCE.

Charles Lovenberg will be the new resident manager of Keith's Opera House, Providence, R. I., succeeding J. T. Fynes. Mr. Lovenberg has been connected with the house as musical director for the past eight years, is very popular, and has had an extended experience in the theatrical profession.

At the end of this season the house will come to play combinations, and is to be devoted exclusively to continuous vaudeville, joining the Keith circuit.

Mr. Lovenberg will assume charge of the House at once. He will still have an oversight of the music, while E. M. Fay will take active control of the orchestra for the rest of the season.

KATE CLAXTON'S WARNING.

Kate Claxton publishes a warning to managers throughout the United States to the effect that the courts have decided that she is the sole owner of The Two Orphans; that any unauthorized production of her play or the use of the title, "The Two Orphans," or any colorable imitation thereof, will be prosecuted according to the stringent provisions of the recent copyright law, and that no one has the right to play The Two Orphans without possessing a written contract signed by her agent, Alice Kauer, or bearing her own signature. Miss Claxton declares that her play is fully protected under the present copyright law, and only under the title of The Two Orphans, but also under the titles of "Orphans," "Two Orphans," "The Orphans," "Les Deux Orphelins," "Orphelins," "Les Orphelins," and "Deux Orphelins," and that every incident, every line of the dialogue and all of the stage business are protected in the same manner. She says that until the amendment to the copyright law was passed she found it practically useless to prosecute persons pirating The Two Orphans, but that she now intends to protect her property and has instructed her lawyers to look after her interests. John S. Moulton, of the Bennett and Moulton companies, on being notified by Alice Kauer that Kate Claxton was the sole owner of The Two Orphans, promptly replied, "Have instructed my manager to discontinue The Two Orphans," and declared that he had been under the impression that he had a perfect right to use it, as he had never knowingly played a protected play without authority from the owner. There are a number of other repertoire companies who failed to comply with Miss Kauer's request, and Miss Claxton is determined to resort to legal measures to enforce her rights.

THE NEILL COMPANY'S SUCCESS.

The Neill company, now at the Pike Opera House, Cincinnati, played a short preliminary season at the Grand Opera House, Columbus, O., opening in The District Attorney. Referring to the first performance, Webster F. Huntington, of the Columbus Press-Post, said: "The case which The District Attorney, assisted by this company, presents to the great jury of public opinion is a remarkably strong one, and well deserves the verdict of the cordial endorsement which it received last night. The play is an admirable study of the political defects of American municipal government. Notwithstanding the gravity of the theme it is not lacking in the element of comedy, and its moral tone is excellent. It is one of the comparatively few legitimate dramas that leave a good taste in the mouth. To James Neill, whose tact in the art of selecting competent dramatic material is demonstrated by this association of capable performers, is due as much praise for his discriminating enterprise as for his admirable impersonation of the title-role. The whole company is a gratifying vindication of his judgment, and its reception last night must have assured him of this fact, if he had previously any doubt regarding it. His individual work merits the highest commendation. His quiet methods are suggestive of dramatic art in its best development, while the modesty of his performance is one of its most refreshing features. Mr. Neill has the self-possession of the veteran and the earnestness of the enthusiast happily combined with the caution of the student."

WHY IT IS SUCCESSFUL.

(Chicago Inter-Ocean, Feb. 27.)

Speaking of periodicals designed to advance the interests of the stage and its people, it is worthy of remark that THE DRAMATIC MIRROR, which typically represents America, has just issued its thousandth number. During this period of good long life many publications have been projected to preempt the field, and the vast majority have fallen by the wayside and been forgotten. The theatrical field is a difficult and delicate one to handle successfully, if the dignity of the institution is to be upheld; but THE MIRROR has worked with a definite policy, and has been successful. It has ever been steadfast to its convictions, and uncompromising in its attitude and labors for the welfare of the stage and its people. It has from time to time found it necessary to oppose forces that mere business interests might have advised conciliating. This sort of policy is not only progressive, but praiseworthy; not only for the friends it has made, but the principles it represents.

A RABBIT'S FOOT.

Among the new attractions announced for the season of 1898-99 a novelty will be offered by the Maxon Amusement Company (Ltd.), in a farce-comedy called A Rabbit's Foot, which will be produced early in September. The piece will be well mounted, special attention being given to the costuming. A big company will be engaged and many entertaining specialties will be interpolated. J. H. Latue is now looking the attraction. G. W. Maxon will manage the production.

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Chas. H. Prince as Lord Dunraving makes a good appearance and sings a dial song extremely well.—Worcester Telegram.
Chas. H. Prin's role as Lord Dunraving was a feature of the performance, his rendition of the "kissing" song receiving several encores.—Pitts Record.
Chas. H. Prince as Lord Dunraving, an English yachtman, has a fine baritone voice and makes an excellent impression in his kissing song. He was given a number of encores.—Milwaukee Sentinel.

Chas. H. Prince as Lord Dunraving made one of the hits of the performance. Mr. Prince's good physique fitted the part admirably and his singing elicited much favorable comment.—Baltimore Herald.
Chas. H. Prince's kissing song, with kisses in several languages was one of the prettiest features of the eveing.—Albany Argus.
Chas. H. Prince, who has a good resonant voice, appears to be the chief singer and does very well as Lord Dunraving.—Chicago Inter Ocean.

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Last week—KATE STANHOPE in THE GREY MARE.

Daily Journal, Feb. 22.—The work of Miss Holly was cleverly done. She demonstrates convincingly that her chief hold is in accentuated character and comedy.

Standard Feb. 22.—Miss Frances Drake was not able to appear, her part being assumed by Miss Jane Holly, who left nothing to be desired.

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EDEN HURON (West 34th St. bet. Sixth Ave. and Lexington Ave.), PHOEBE IN WADE'S CLOAK AND BOOTS.
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IRVING PLACE (Irving Place and 134th St.), GERMAN COMEDY.
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THE BENEFIT PERCENTAGE.

SEVERAL years ago a plan was devised by LOUIS ALDRICH, then Vice President of the Actors' Fund of America, of which he is now President, by the operation of which that great charity might receive a percentage of the receipts from all "benefit" performances. This plan, when it was broached, was endorsed by leading actors and managers, yet by some systematic fault it became inactive. The trustees of the Actors' Fund last week resolved to revive and enforce it, and they will have professional co-operation in any effort to make it effective.

There is no more commendable charity in

existence than that practically illustrated by the workings of the Actors' Fund. There is no reason why actors should give their services to other charities without, at the same time, benefiting their own charity.

The plan to devote a percentage of the receipts of all benefits to the Actors' Fund ought in no way to be opposed by the organizers of benefits. In fact, if such organizers act in good faith, they ought gladly to emphasize that good faith by endorsing and furthering this perfectly proper plan to give a part of the receipts of all charity performances to the Fund of those who alone make such performances possible.

THE HAT QUESTION AGAIN.

IN a Boston theatre that rules against obtrusive hats, a woman with a very conspicuous head covering the other day went to the box-office and got her money back rather than remove the obstruction. This evidently was a woman who did not go to the theatre to be entertained. In fact, it may be said that the woman who wears a view-obstructing hat at the theatre does not wish to give attention, and wishes to attract attention.

As THE MIRROR has said on occasion, New York suffers less and less from this feminine vanity. But there are other places that still suffer from it, and the consequent news from some of such places is as amusing as that from Boston. In Philadelphia, for instance, a young man who could not witness the play because a young woman in front of him had on an obstructing hat, went out and borrowed a larger hat and—fortunately or unfortunately—found a seat directly in front of the offending young woman, who, her own view being cut off, called an usher, and the young man, refusing to remove his hat, was ejected from the theatre. The young man threatens a suit for damages, and the case is so novel that it must attract attention if it shall come into the courts. It involves the somewhat complicated question as to whether a man may wear a woman's hat in the theatre, he being debarred by ancient usage from wearing his usual head gear, and whether the feminine hat, being in evidence also as a matter of custom in the playhouse, may be worn with all liberty by woman and yet be denied to man. Habit and convention, it will be seen, betimes bring strange inconsistencies.

In the better parts of some European theatres the wearing of head covering by women, beyond the minimum of ornamentation that relates to the fixture of the hair, is not usual, and there, also, men uncover as is their habit generally indoors. But even in England the woman's hat question agitates both theatrical managers and theatre patrons. GEORGE ALEXANDER, manager of the St. James' Theatre, recently inserted in his play bills printed slips begging "those ladies whose hats are likely to obstruct the view of others in the audience to remove or leave them in the cloak room." But this was ineffectual, according to a London paper. The managerial document—rendered pathetic by its very terms—was ignored.

As THE MIRROR has said, New York suffers less from this token of feminine vanity than most cities. And if the women who still offend in this respect knew how ugly they really appear to man when they cut off his theatre view—no matter how appropriate and becoming their hats might be elsewhere—they would reform this matter altogether, and quickly.

AMERICANS as a rule do not look to London for improvements in the incidental service in theatres. In fact, American enterprise has enforced several reforms in London theatre service, IRVING and other managers who have visited this country being the agents of such reforms. BEERBOHM TREE, however, has introduced a feature that would be considered novel here. The programme at Her Majesty's Theatre now contains an interesting résumé of the news of the day.

If the charter of what is known as Greater New York is as ill considered in other particulars as it is as to theatre licenses, there is trouble ahead. A theatre manager in the Boroughs of Queens or Richmond—to say nothing of the Borough of Brooklyn—must pay as large a fee as the manager on the best part of Broadway in the Borough of Manhattan. Surely, suburban theatres are thus not encouraged.

THE MIRROR's columns of record show hardly a sign of the approach of the end of the theatrical season, but the season's end is none the less surely coming. Business appears to be much better now, however, than it was at the beginning of the theatre year for all offerings worthy of patronage, and preparations for Summer amusement are already under way on more ambitious lines than ever before.

PERSONAL.



FAIRFAX.—Leticia Fairfax, who made her American debut with Augustin Daly's company last December in Number Nine, charmingly played the role of Peggy Thrift in The Country Girl at Daly's Theatre, on Feb. 23, replacing Ada Rehan at a moment's notice. Miss Rehan, temporarily indisposed, reappeared the next evening.

MORGAN.—Edward J. Morgan, of the Lyceum Theatre company, and Adelaide Cushman were married in this city on Dec. 27.

SYKES.—Jerome Sykes may be one of the four comedians in Frank L. Perley's production of the new Herbert-Smith comic opera, The Fortune Teller, for Alice Nielsen.

RUSSELL.—Annie Russell, assisted by Frank Milla, began last week an engagement at Hoyt's Theatre, presenting the one-act play, Dangerfield '95, "in front" of Oh! Susannah!

EUGENE.—Max Eugene, who has scored a distinguished success in Germany, singing grand opera in German and winning unstinted praise, sailed on March 1 from Bremen for this city. In Germany Mr. Eugene sang under his own name Eugen Stepan.

HOLLAND.—Mildred Holland was the guest of honor at a supper given on Feb. 25 at the Peninsula Club, Grand Rapids, Mich., by Emerson McMillan, of New York. A party of New Yorkers were present, and also enjoyed Miss Holland's performance in Two Little Vagrants.

ROBSON.—Stuart Robson celebrated his sixty-third birthday last Friday at Richmond, Va., where he made his professional debut in 1838.

CRANE.—W. H. Crane will present A. E. Lancaster's new one-act play, His Last Appearance, at a benefit in aid of the New York Orthopedic Dispensary, to be given on March 18 at the Waldorf-Astoria.

LACKEYE.—Wilton Lackey may soon appear in Theo Burt Syre's dramatization of Lever's novel, "Charles O'Malley." Nance O'Neill will probably play the heroine in this as well as in another adaptation—that of Frances Hodgson Burnett's novel, "That Lass o' Lowrie's."

HAWORTH.—Joseph Haworth will star next season. He will give a spectacular production of Macbeth, as well as Hamlet, Romeo and Juliet, The Lady of Lyons, and A Romance of Mexico, by Lester Lowman, which he has already tested this season. His leading lady has been engaged, but for various reasons her identity is kept a mystery.

BURT.—Laura Burt sprained her ankle while playing in Blue Jeans at Northampton, England, on Feb. 15. With medical aid she was able to continue her performance.

ROMA.—Carrie Roma is considering an offer for grand opera at the Tivoli, San Francisco, for a Spring season.

DRESSLER.—Marie Dressler's tour in Courted Into Court will end this week at Kansas City, ill health compelling her to rest for some time.

GOODWIN.—Nat C. Goodwin has purchased outright Henry Gay Carleton's play, Ambition.

CLAIRE.—Attalie Claire has joined the Castle Square Opera company.

CLARK.—The next production by Edward H. Sothorn will be The Courtship of Morrice Beckler, by J. I. C. Clarke, a dramatization in prologue and four acts from A. E. W. Mason's romantic novel of that title.

TANNEHILL.—Frank Tannehill, Jr., has had the grip, and left the Nancy Hanks company on Feb. 27, to recuperate in this city.

MANTILL.—Mrs. Robert Mantell (Charlotte Behrens) is still ill at Port Huron, Mich. Mr. Mantell was with her last week, but came East on Saturday to rejoin his company.

BERNARD.—Vivian Bernard is again seriously ill at her home in this city. She underwent a severe operation last Wednesday, and has not rallied as rapidly as had been hoped.

BROADHURST.—George H. Broadhurst, author of What Happened to Jones, has arrived from the Pacific Coast, having completed a new comedy with scenes placed in San Francisco.

HARTMAN.—Ferris Hartman has returned from England, bringing with him a new musical play, The Purser, which he expects to produce in California.

ROCKMAN.—Ray Rockman, the young Californian member of the London Lyceum company who made a distinct success in Sir Henry Irving's production, Peter the Great, has appeared with equal favor in his revivals of The Merchant of Venice and Madame Sans Gêne, playing Jee-

sica and the Princess of Piombino. The London critics have been unanimous in praise of Miss Rockman's acting and of her beauty.

SORMA.—Agnes Sorma sailed last week from Bremen to play an engagement at the Irving Place Theatre, opening this month.

SANGER.—Frank W. Sanger and family will spend the Summer in Europe, remaining in France for the greater part of the time.

MILTON ABORN'S ENTERPRISES.

For the season of 1898-99 Milton Aborn, on another page of THE MIRROR this week, announces two enterprises of unusual interest. One of these is to be known as the New England Comic Opera company, and the other as the New England Stock Dramatic company. Both companies are now organizing, and Mr. Aborn says he is backed by unlimited capital. The New England Comic Opera company will produce the big metropolitan spectacular successes by special arrangement with composers and owners. The company will number forty-three artists and will carry its own orchestra. Week stands only will be played and time has already been filled. Propositions for membership in this company will be entertained only from the best artists. The company will be under the personal direction of Milton Aborn, will be owned by Milton Aborn and company, and will be costumed by the Milton Aborn Costume Company, of No. 48 West Twenty-eighth Street, New York. Lincoln F. Hale will be business-manager and Doc Wardell representative.

The New England Stock Dramatic company, it is promised, will present an association of dramatic talent never before seen at popular prices. In fact it is intended to make the company and its productions equal to those seen in the metropolis. Propositions from players who have served in leading productions, with those of first-class vaudeville artists, alone will be considered by the management. Of this company Milton Aborn and company will be managers, with offices at 43 West Twenty-eighth Street, New York.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

J. KENT DE LACY. Albany, N. Y.: A letter addressed care of THE MIRROR will reach her.

S. W. G. New York City:—The actress in question was born in Limerick, Ireland, in 1850.

READER. Charleston, S. C.:—Laura Alford's picture appeared in the issue dated July 11, 1896. Price 30 cents per copy.

JULIA E. TAYLOR. New York City: You will find the information you desire in an interview with Julia Marlowe, published in THE MIRROR of April 4, 1896.

W. BRENTWOOD. Borough of Brooklyn, New York City:—H. S. Taylor, 1428 Broadway, New York City, can give you the information you desire in regard to booking, etc.

N. H. Hamilton. Ohio: We suggest that you address a letter to Lyster Sandford, care of THE MIRROR. The publication of the monthly in question has apparently been postponed.

GRIFFIN MORTON. Bowie, Texas:—Among the New York vaudeville agents are J. J. Armstrong, 10 Union Square; J. J. Iria, 28 West Twenty-ninth Street, and J. F. Vion, 22 West Thirtieth Street.

THOMAS FRANKLIN. San Francisco, Cal.: It is customary for amateurs to hire the hall whether the receipts of the performance are to be devoted to charity or not. The local manager may volunteer to donate the rent of the hall, and it is also entirely optional with him whether he enters into a sharing arrangement in lieu of rent or not.

H. DONALD. Toronto, Canada:—The publishers of printed plays for amateurs comprise Samuel French, the DeWitt Publishing Company, and Harold Rorbach, of New York City; the Penn Publishing Company, of Philadelphia, Pa.; Walter H. Baker and Co., of Boston; Mrs. J. S. Denison, and the Dramatic Publishing Company, of Chicago, Ill., and A. D. Ames, of Clyde, Ohio.

GEORGE MORDEAUX. Columbia, Ohio:—The principal roles (omitting subordinate roles and supernumeraries) comprise seven males and three females in The Enemy, eight males and four females in The Two Orphans, six males and three females in Shenandoah, six males and three females in The Rajah, six males and three females in A Guided Fool, and six males and four females in Our Boys.

FRANK L. SMITH. Boston, Mass.: No; Verdi's opera, Un Ballo in Maschera, was not produced under another title. Your friend has gained that impression from the fact that the opera was originally called Gustavo III., but during its rehearsals Orsini made an attempt to kill Napoleon III., and the title of Gustavo III. was considered too suggestive. It was accordingly changed to Un Ballo in Maschera, and was produced under that title at Rome on Feb. 17, 1858.

W. W. HENRY. Charleston, S. C.: All is True is the title of a play, probably by Shakespeare, as it is considered by most Shakespearean critics that portions of it are now embodied in Henry VIII., as that play is known to-day. It is founded on Holinshed's "Chronicle" and Fox's "Martyrs." Wotton describes it as "the play of Henry VIII.," but Larkin maintains that "it was a new play called All is True, representing some principal pieces of Henry VIII." The Globe Theatre caught fire during its performance, March 29, 1613, and the manuscript was destroyed.

R. C. C. K. Richmond, Va.:—1. No. Colonel T. Allison Brown has not yet published his "History of the New York Stage." 2. When Frank S. Chanfrau played Kit, the Arkansas Traveler, for the first time in New York (May 8, 1871), at Niblo's Garden, he was supported by George C. Boniface, J. H. Jack, H. A. Bonie, T. C. Howard, J. W. Bentone, Harry Holt, H. A. Weaver, C. McManis, Mr. Foster, C. F. Parlow, G. D. Harris, Rose Evans, Minnie Madden, Fanny Burt, Emma Skerrett, and C. Kimmich. 3. Write to his publishers, Macmillan and Co., New York City.

BROADWAY. New York City:—1. The copyright law reads "No person shall be entitled to a copyright unless he shall, on or before the day of publication, in this or any foreign country, deliver at the office of the Librarian of Congress, or deposit in the mail within the United States, addressed to the Librarian of Congress, at Washington, District of Columbia, a printed copy of the title of the book, map, chart, dramatic or musical composition, etc., for which he desires a copyright; nor unless he shall also, not later than the day of the publication thereof, in this or any foreign country, deliver at the office of the Librarian of Congress, at Washington, District of Columbia, or deposit in the mail, within the United States, addressed to the Librarian of Congress, at Washington, District of Columbia, two copies of such copyright book, map, chart, dramatic or musical composition, etc." The Librarian of Congress will send you a certificate of copyright if the title-page of your play is typewritten, but it is an open question whether the title-page and the play should not be printed from printers' type to comply with the provisions of the copyright law. Bronson Howard has had his plays printed from printers' type to make his copyright valid beyond a doubt. It is probable, however, that the courts would uphold any certificate of copyright issued by the Librarian of Congress, until such time as the Supreme Court of the United States has handed down a decision in a case brought upon it to test the matter. 2. Five per cent. of the gross receipts would be considered a fair royalty. 3. Yes, you can protect the title of a vaudeville "show." 4. Write to R. R. Bowker, editor of the Publishers' Weekly, New York City.

THE USHER.



The Fifth Avenue Theatre is closed this week owing to the fact that De Wolf Hopper was obliged, by out-of-town contracts, to confine his successful engagement there to two weeks.

Mr. Knowles wisely prefers to shut up his house rather than permit it to be occupied by an attraction below the standard that he has established there this season. Many applications were received for the week, including several offers to guarantee the house against loss.

The theatre will reopen on Monday next with Madame Modjeska, who is to play a return engagement. On Monday afternoon, March 21, Elizabeth Robins will give a special matinee performance of Hedda Gabler, with a special cast. The occasion is auspicious, since it will be the anniversary of Ibsen's birth.

Miss Robins, who is prominently identified with the Ibsen cult in London, originated the title-role in this play there, and she chooses the medium of a special performance to test the amount of interest that our public has in the Norwegian dramatist's works.

Miss Robins was formerly a member of the Lyceum Theatre company, but it was not until she went abroad that she won renown.

Some of the newspapers have misunderstood the arrangement between Mr. Knowles and Mr. Daly by which the latter will occupy the Fifth Avenue for three months next season.

Mr. Daly simply books time at the Fifth Avenue for an attraction that he cannot accommodate in his own theatre, but Mr. Knowles, of course, retains control of the house during that period.

The Fifth Avenue next year will be the scene of several long engagements. Joseph Jefferson will fill six weeks there; Mr. Daly will follow with fourteen weeks, and a prominent star will appear at the house for a couple of months in an important new production. This will fill the greater part of Mr. Knowles' season.

The adaptability of Gilmore's Auditorium, in Philadelphia, to first-class attractions is being discussed in Philadelphia in connection with the forthcoming engagement there of Madame Modjeska and the authenticated report that a number of attractions of the highest rank will play at advanced prices in the Auditorium next season—Mr. Gilmore being an independent manager.

The Philadelphia Press says on this subject: "The experiment is a most interesting one. In construction Mr. Gilmore's theatre is assuredly a model. There is not a post or pillar in the house, and the view of the stage from the top-most seat of the cantilever gallery is unobstructed. Do not overlook one important fact in this connection—the seating capacity of Gilmore's Auditorium is 2,026, apart from the claim that one thousand more people can be accommodated on admission. This seating capacity is about three hundred more than the average of our large theatres in Philadelphia."

But two attractions have played hitherto at \$1.50 in the Auditorium, and both enjoyed very large receipts. One was Sandow and the other was Anna Held. It has been proved time and again that any theatre conveniently situated and properly constructed for the safety and comfort of patrons is qualified to do business if the attractions presented are strong.

The Auditorium is a modern and thoroughly safe house, and in point of location it is second to none in Philadelphia.

The latest form of "pipe dream" affected by our enterprising press agents is an American theatre in Paris during the coming exposition.

Half a dozen projects of this sort have been gravely described in the newspapers during the past ten days, and doubtless there will be many more, as it is a convenient and cheap form of advertisement.

Possibly there may be an American theatre in Paris in 1900, but the prospects for such a venture are decidedly slim, and it is a serious question whether it would pay.

English and American visitors to the great fair would probably patronize the established theatres in preference to the home product, and the Parisians certainly could not be relied upon to furnish the modicum of the support.

Moreover, such a theatre would have to represent dramatic art. On the managerial side there is in this country a frank admission that dramatic art is of slight importance.

Frank Perley is somewhat annoyed by the reiterated report that Jessie Bartlett Davis is to star next season in conjunction with Lillian Russell. Mr. Perley has a contract with Mrs. Davis for next season. It was signed weeks ago and there is no possibility that she will appear except with The Bostonians.

The performance of Echegaray's El Gran

Galeoto at the Criterion Independent Theatre last week was an interesting feature of the season, particularly to those that find pleasure in plays that deal with vital social questions. The piece was very creditably presented, and John Blair as Ernest added strength to the belief that if he is not arrested in his dramatic progress by overpraise he will develop into a player of great skill and power.

The revival of the Aldrich percentage plan to draw revenues for the Actors' Fund from the numerous benefits that are given by the profession for various outside objects is timely. The Fund is in need of fresh resources, particularly since its future participation in the license moneys of the New York theatres is more or less problematical.

Mr. Aldrich's plan was endorsed, when it was first discussed five years ago, by nearly all the leading managers and actors, and it is only because the matter has been permitted to fall into disuse through neglect that the Fund has not benefited largely from this direction.

Nearly all the prominent members of the profession signed a pledge to play for benefits only under the condition that at least twenty-five per cent. of the net proceeds should be given to the Fund, but in many cases the pledge was soon forgotten. The reminder by the Fund trustees at their last monthly meeting will doubtless bring this excellent method of earning money for the Fund into prominence again.

THE ALDRICH PERCENTAGE PLAN.

In THE MIRROR of Aug. 12, 1893, was printed an interview with Louis Aldrich, then Vice-President of the Actors' Fund, of which organization he is now President, setting forth a plan devised by him for an adequate income to the Actors' Fund of America. "You know," said Mr. Aldrich, "that hundreds of benefits are given annually throughout the country for a great variety of objects. At a modest estimate these benefits realize a total sum of not less than \$300,000 a year—may be about half a million dollars. I would have a percentage from all such benefits paid directly to the Actors' Fund. I would have the members of the profession pledge themselves individually not to take part in any benefit unless, for instance, twenty-five per cent. of the receipts should be devoted to the Actors' Fund. We will say twenty-five per cent. Whatever the percentage be, it should be uniform and unvarying, and should be understood as inevitable."

Mr. Aldrich, with characteristic enthusiasm, at once began the work of crystallizing professional sentiment as to his plan. From the Fund offices were sent out blank pledges which provided that all who signed such pledges should agree that they would not thereafter give their services free of charge for any benefit or entertainment in aid of any club, lodge, society, person or charity whatsoever (except in case of a great national calamity or a local disaster) unless the recipient or beneficiary should agree to turn over to the Actors' Fund a percentage, suggested at one-fourth, of the profits resulting from such benefit performance.

Mr. Aldrich worked to such purpose that THE MIRROR of Aug. 19, 1893, recorded the practically unanimous endorsement of his percentage plan by the profession. In that number of THE MIRROR letters and expressions of favor of the plan were published from A. M. Palmer, Edwin Knowles, Paul Arthur, Hugo Toland, Joseph Holland, J. W. Shannon, Henry Miller, and many others.

On Aug. 26, 1893, THE MIRROR recorded the official and formal adoption of Mr. Aldrich's plan by the trustees of the Actors' Fund. In that number of THE MIRROR, also, was published a letter from F. F. Mackay, President of Edwin Forrest Lodge, Actors' Order of Friendship, to the effect that this body had also endorsed the plan, and letters from Charles Frohman, Alexander Salvini, Francis Wilson, and others, also endorsing it. On Sept. 9 THE MIRROR published letters from Milton Nobles, Verner Clarges, and others, endorsing Mr. Aldrich's plan.

On Sept. 30, 1893, THE MIRROR published several hundred names of actors and managers who had endorsed the Aldrich plan. The list of actors included enough names to show that the plan was popular with the profession, and the list of managers included A. M. Palmer, Frank W. Sanger, J. M. Hill, Al. Hayman, Edmund C. Stanton, De Wolf Hopper, Theodore Moss, W. M. Hanley, Edwin Knowles, Eugene Tompkins, J. Wesley Rosenquest, Daniel Frohman, Charles Frohman, and others. For some reason the plan was not adhered to, and never has generally been adopted.

The Actors' Fund, however, at the regular weekly meeting held last Thursday, broached Mr. Aldrich's plan again, and it was resolved that members of the Fund should be requested hereafter to observe it. Al. Hayman was appointed chairman of a committee to formulate a plan of action and to notify managers and actors thereof.

NO JONESES NEED APPLY.

Next Monday evening will be known at the Bijou as "Smith Night," and each lady coming to see What Happened to Jones will be awarded a pretty sofa pillow, made of the national colors, and embroidered with the talismanic name of Smith. But this is not all. The persistent rush to find out What Happened to Jones appears to have impressed Manager J. J. Rosenthal with an idea that all the Joneses in the world are trying to get into the Bijou before March 19, when ends the present engagement. If, reasoned Mr. Rosenthal, all these folk are Joneses, it is unfair that they should have all the fun to themselves, and others must have a chance. So he invented "Smith Night," and he has instructed the Bijou box-office man to inquire the name of everybody buying seats for next Monday. If your name is Smith, or anything else other than Jones, you will get your seats, but not even a gallery ticket will be sold to a Jones. This is to warn the Joneses that they need not apply—except alias something or other.

LITT LEASES MCVICKER'S.

Jacob Litt last week leased McVicker's Theatre, Chicago, for a term of years, and will assume control of the house on May 1.

Mr. Litt intends to run the house on a popular-price basis, and will play first-class combinations for one and two week stands, and will make most of his own productions there hereafter. He is determined to make McVicker's one of the most successful combination houses in the country.

The house will be a valuable addition to Mr. Litt's Northwestern circuit, included in which are Milwaukee, St. Paul and Minneapolis.

THE PRINCE OF ENTERTAINERS RETURNS.

Marshall P. Wilder, "the Prince of Entertainers and Entertainer of Princes," has returned after one of his cross-country tours over the merriest and good humor circuit, and the little American flag flies again from the window of his cozy apartments in the Alpine. When you see the passers in Greeley Square gazing skyward, East-Northeast, you may know that they are looking for Marshall's flag which waves always when the little fun-maker is "at home."

A Mirror man sighted the flag the other day, and, taking elevator, surprised the merry Marshall at his big desk. "I'm here to stay until about May 15," said the diminutive humorist, "when I shall sail as usual to be on deck for the London season. My trip? Well, I'll tell you. I've just completed a tour of seven weeks, 'way out West and back, under management of H. B. Rich, of the Central Lyceum Bureau, Rochester, N. Y., and it has been not only the most successful, but the best planned tour in my experience. Readers, lecturers, humorists, and such folks have been seriously handicapped in arranging their own dates by the impossibility of securing consecutive bookings and easy jumps, but Mr. Rich has contrived to put together a string of towns that it is a pleasure to visit and to entertain."

"My company this season was one especially well calculated to please the peculiar audiences to which we catered. There were John Francis Gilder, composer and pianist; Thomas G. Petrini, instrumental soloist, and William H. Shaw, vocalist, besides myself, and the bill offered was a sort of vaudeville entertainment with a drawing-room atmosphere. We played forty-two times to 25,000 persons, and were received with enthusiasm everywhere. The average professional has no idea of the immense field and comparatively easy work involved by Mr. Rich's business-like arrangement of what is termed the 'lyceum stage.' He makes his bookings in no end of places in March and April, and he directs a list of performers whose salaries aggregate \$10,000."

"I've hit on a new scheme for opening my entertainment, too. I don't come out now and try to be funny at the scratch. Instead, I appear with considerable severity, and sail in with a pathetic recitation, giving it perfectly straight. The faces of the people are a study for gods and men. They have expected something amusing, and what they've got they don't quite know. Surprise, apprehension, distrust, disappointment, and do-I-get-my-money-back? expressions are all around. Then I tell them that I'm not the only funny thing in sight, turn the laugh on the house, and they are mine for the evening. But, as I said, I'm in New York again and have a severe case of what Wilton Lackaye calls 'Broadwayitis.' The duration of this malignant complaint will be about two months and a half until I sail for England. Then it will become epidemic with the profession, you know, for all Summer."

THE FUNERAL OF "JOHNNY" WILD.

The body of "Johnny" Wild was brought to New York on Saturday and lay in state at Elks' Hall until Sunday noon, when it was removed to the Little Church Around the Corner, where impressive funeral ceremonies were conducted by the rector, Reverend George C. Houghton. The church was crowded and many prominent players were present. The pallbearers were F. F. Proctor, Tony Pastor, Joseph Weber, Lou Fields, Sam T. Jack, Jacob Fromme, Harry Sanderson, Harry Fisher, Dan Collyer, Daniel A. Kelly, Eugene Callahan, W. J. Perkins, Maurice Kerr, W. J. Fanning, Edwin Atwell, and William McCullagh.

Mrs. Wild, her unmarried daughters, Ada, Louise, and Mabel; her son, John; her married daughter and son-in-law, Mr. and Mrs. James P. Alcock, were present. The interment was made in the family plot at Evergreens Cemetery.

At Elks' Hall appropriate solemn ceremonies were held, Exalted Ruler Thomas F. Brogan presiding. Arthur C. Moreland delivered a eulogy, Emil Katzenstein played an organ voluntary, and the Diamond Quartette, J. W. Myers, and Adeline Rosina sang. There were many handsome floral offerings.

THE DEATH OF HARRY MEREDITH.

Harry Meredith, whose dying condition was reported in last week's MIRROR, passed away late in the night of Feb. 28, at the Hotel Sievin, in this city. He had suffered a stroke of paralysis on the preceding Saturday. A sketch of his eventful career was published last week in these columns. Funeral services were held at the rooms of the Actors' Fund last Thursday morning, the Reverend George C. Houghton, rector of the Little Church Around the Corner, conducting the impressive ceremonies. Mrs. Meredith, her son, Carroll Meredith, and her sister, Mrs. Bill, with Mr. Meredith's nephew, were the chief mourners, while among the others who gathered about the flower-laden coffin were President Louis Aldrich, of the Fund, Mr. and Mrs. Luke Martin, Frank Evans, George Murray, Joseph Wheelock, John Sutherland, William Owen, James Meade, Gerald Griffin, Joseph Wilkes, Frank Hawley, Chauncey Olcott, Charles Gotthold, George F. Devere, Harry Bradley, Howard Kyle, Boyd Putnam, Ed Tilton, W. L. Bowron, Colonel T. Alleton Brown, Giles Shine, and J. J. Spies. Interment was made in the Actors' Fund plot at Evergreens Cemetery.

TWO NOTABLE BENEFITS.

A benefit for the Fresh Air Fund of the Wayside Workers was given last Thursday afternoon at the Garden Theatre. The bill included Henry Miller, Margaret Dale, and J. Prince Lloyd in Frederic Lemaitre; John Drew, Isabel Irving, and Frank Lea Short in Mrs. Hilary Regrets, and D. H. Harkins and Elsie De Wolfe in two scenes from The School for Scandal. Mr. Harkins' Sir Peter Teazle was delightful, but Elsie De Wolfe was hardly equal to the role of Lady Teazle. Leo Stern played the 'cello magnificently, and De Wolf Hopper sang a few songs to tremendous applause. On Friday afternoon, a benefit for the Beth El Sisterhood crowded the Knickerbocker Theatre. William Faversham and Viola Allen gave the balcony scene from Romeo and Juliet, W. H. Crane and company played an act of A Virginia Courtship, Henry Miller repeated Frederic Lemaitre, members of the Lyceum company presented When a Man's Married, J. E. Dodson gave his monologue, and Andrew Mack sang.

NEW WESTERN CIRCUIT.

At a gathering of managers at Clinton, Iowa, last week, on the occasion of the opening of the Economic Theatre in that place, a theatrical circuit was formed, composed of Rockford, Ill., and Clinton, Cedar Rapids, Marshalltown, Des Moines, and Sioux City, Iowa. John Henderson and G. B. Peck, of Cedar Rapids, were elected President and Secretary, respectively. A booking office probably will be opened in this city.

GOSSIP OF THE TOWN.

Robert Mantell having been suddenly called to his wife's bedside at Port Huron, Mich., a week ago yesterday, it was too late to change the programme of the Lyric Theatre, Hoboken, N. J., and Howard Hall, his leading man, assumed Mr. Mantell's part in A Secret Warrant. Press and public were thoroughly satisfied that they had seen Mr. Mantell, as the following from the Hoboken Observer will attest:

"Of Mr. Mantell himself, it need only be said that he proved up to every inch of his high standing. He seems cut out for the dashing, lovable devil-may-care French soldier, and he makes an ideal Captain of the King's Guards—as gallant a gentleman as was ever portrayed. As Louis de Beaumont he won all hearts, and the audience last night voted him every inch the soldier, lover and gentleman."

Paul Gilmore has bought the scenery for all of the romantic dramas of the late Alexander Salvini, which he will add to his repertoire for his tour next season. He will also make an elaborate production of a new play, entitled A King Without a Country.

Frances Brooke, late of the Chimmie Fadden company, has signed for Dora Cavanagh with Joseph Murphy.

J. H. Bunny will not go to the Columbia Theatre Stock, St. Louis, as recently announced.

Maudie Granger and Sheridan Block began their joint starring tour at Richmond, Va., last night. Their repertoire will include Camille, Article 47, Brother for Brother, etc. The tour is under the direction of Arthur T. Miller and Francis K. Stewart, and will embrace the Southern territory.

Carrie Sweeney secured a judgment in the Supreme Court, this city, March 3, for \$5,682 against Charles N. Bertram, for salary on a five-years' contract.

The attaches of the Metropolitan Theatre will have a benefit on the afternoon of March 24. Manager La Motte has given the use of the house, and a variety of the best talent has volunteered.

W. S. Hart has made a pronounced success in the larger cities of New England and of New York State by his masterly performances as The Man in the Iron Mask and Matthias in The Bella. If suitable time may be secured in a New York theatre, Mr. Hart will be seen as Matthias in this city during the Spring. He is at the Park Theatre, Brooklyn, this week.

Roselle Knott has joined Robert Mantell's company as leading lady.

The opening of the Columbia Theatre Stock company, St. Louis, has been indefinitely postponed.

William Barry, Jr., son of Billy Barry, the comedian, was married at Sacramento, Cal., on Feb. 10, to Mildred Connors. Both are members of the Nellie McHenry company.

Kit, the Arkansas Traveler, starring Henry Chaufray, under the management of Lewis and Forrester, opened its season in Brooklyn, Feb. 25, and played last week at the Metropolitan Theatre, this city, pleasing its audiences thoroughly. The play has been brought up to date with some excellent specialties. The roster: Henry Chaufray, Robert Ransome, William Granger, W. D. Stone, stage-manager; William Sheldon, James McEnery, Edwin Forsberg, Carroll Daly, William Alexander, William Carter, Hope Forrester, Jessie Burnett, May Alexander, and the Globe Quartette.

Edwin Forrest Lodge, Actors' Order of Friendship, at a meeting last Sunday unanimously resolved to support the Actors' Society's bill for protection of players, recently introduced in the New York State Legislature.

T. H. French has secured the American rights to the successful French musical farce, Les P'tites Michu.

Flo Irwin has been ill and has canceled several recent dates.

Ida Hawley sang Marguerite Lemon's role in Lilli Lee last week at Daly's Theatre, Miss Lemon being indisposed.

George W. Lederer, A. H. Chamberlyn, and Adele Ritchie arrived last Saturday from England. Mr. Lederer will sail hence with The Belle of New York company, London-bound, on March 30. Mr. Chamberlyn is here to place several foreign plays.

The Reverend Edward C. Houghton, nephew of the late Reverend Dr. George H. Houghton, has been appointed curate of Dorchester Abbey, Dorchester, England.

Arthur E. Moulton was committed last week to the insane pavilion at Bellevue Hospital, in this city.

A benefit to William Parry will be given on Thursday afternoon at the Metropolitan Opera House.

The benefits for the Maine Monument Fund will occur here and in Boston on March 30, and elsewhere on March 24 or March 27.

Charles H. Hoyt's new play, A Day and a Night, has been completed, and rehearsals will commence in this city in April.

Martin L. Hollem, of the De Wolf Hopper company, and Alice A. Carr, also a professional, were married in Jersey City on Feb. 28.

The Pudd'nhead Wilson company, headed by Theodore Hamilton, will close its tour at Atlanta, Ga., to-night. The members of the company will return to this city to rehearse with Joseph Jefferson.

The King Dramatic company have added The Ironmaster to their repertoire. Floy Crowell has won much praise for her impersonation of Claire.

Felix Dumas sailed from Mobile, Ala., for Liverpool, England, last Thursday.

Arnold's Fun Makers have reorganized, and will open March 13 at Alton, Ill., the company comprising Louis Fierce, Frank Milas, Charles Spicer, Frank Justice, William Tell, L. J. Steven, Beatrice Thorne, Nellie Milas, Gypie Lester, Maude Darbon, with J. F. Arnold as manager and Frank Goodwin in the advance.

George W. Parrent has instituted proceedings in the United States Circuit Court of the Southern District of New York to restrain Alexander Harris, Harry D. Graham, and Alfred D. Brink from producing the play owned by him, entitled Darlington's Widow. Affidavits and notice of motion for a restraining order were returnable last Friday, before Justice LaComb. Philip L. Tippet, of the firm of Voorhees and Tippet, solicitors for the defendants, obtained from the Court a two weeks' adjournment of the argument.

AT THE THEATRES.

Empire.—American Academy of the Dramatic Arts.

A scene (English version) by Mrs. Charles A. Dornum from Moliere's

LES PRETENTUS RIDICULES.

Marquis de Mascarille Francis Sedgwick
Madelon Jessica Sheldon
Cuthos Marion French

Comedietta in one act by W. de Wagstaffe.

WASHINGTON'S SURRENDER.

Lieut. Col. George Washington George Irving
Mr. Chamberlyne Charles Halton
Reverend Peter Mosson Roy Pigeon
Bishop Joseph Mayton
Samuel Edgar Hart
Leonard Harry Lewis
Martha Custis Margaret Kemmure

Scene drama in two acts by J. Palgrave Simpson.

COMET CARDS.

Princess Max of Altenfels Francis Sedgwick
Baron Von Hultsborg Lloyd Carleton
Comand Von Rosenthal Frank Gitchell
Brunauer Alfred Hollingsworth
Escher George Norris
Dowager Duchess of Altenfels Wilhelmina Hornemann

Princess Amalia of Heidenhausen Florence Haverleigh
Hermine Von Waldeck Addie Keim
Guards by Robert Schable, Gardiner Jenkins.
Edward M. Jacobs and Sydney Donalds.

The third matinee of the present term of the American Academy of the Dramatic Arts and Empire Theatre Dramatic School occurred last Tuesday at the Empire Theatre, before a large audience. The bill opened with a scene from Moliere's Les Pretendus Ridicules, adapted by Mrs. Charles A. Dornum, which served to show a capital impersonation of the irresistibly absurd de Mascarille, by Francis Sedgwick, who read and acted with uncommon intelligence and art. Jessica Sheldon and Marion French acceptably played two gushing ladies, and all three wore costumes of amazing beauty.

Washington's Surrender, a one-act comedy by W. de Wagstaffe, was then presented for the first time on any stage. It was a story of Washington's first meeting with the widow Custis, afterward Martha Washington, introducing the noble George as a lieutenant-colonel in the English colonial service, when twenty-nine years of age, just coming into the public eye as the hero of Braddock's campaign. Washington, passing the house of Mr. Chamberlyne, a hospitable Virginian, was invited to enter and to rest. There were other guests, and among them Mrs. Custis, who had announced her mind to marry again, and to have a military hero for a husband. Chamberlyne and his companions gave her every opportunity to flirt with the future Father of his Country, and she improved the chance promptly but adroitly. George's thoughts were upon military matters rather than upon the charms of woman, and all the wiles of dainty coquetry were lost upon him. Impulsive, he regarded the desperate flirtation in astonishment and wonder, but he did not understand. The widow resorted to flattery with no better luck. Then she prophesied the day of national independence, adding that the colonies boasted but one man destined to lead them to freedom, and that his name was George Washington. George cried "Treason!" cautioning her to remember that he was an English soldier. So she laughingly prayed him to surrender to her his sword, and, when he hesitated in amazement, she commanded. Chamberlyne and his guests appeared in time to see Washington kiss his sword, and bowing low, deliver it into the hands of Martha Custis.

The pretty story was told gracefully, and though Mrs. Custis' closing remark, implying that she had won her hero, seemed hardly justified by the hero's reserve, the play was not the less effective, the rather difficult subject was admirably handled, and the applause was enthusiastic.

George Irving made up wonderfully well as Washington, and acted with dignity and discretion. Margaret Kemmure was charming as the confident Mrs. Custis, looking like an old miniature incarnate, and playing with excellent spirit and good taste. The minor roles were acceptably cast.

The programme concluded with J. Palgrave Simpson's comic drama, Comet Cards, in which Florence Haverleigh gave a capital impersonation of the Princess. Francis Sedgwick as the Prince, Lloyd Carleton as the Baron, Wilhelmina Hornemann as the Duchess, and pretty Addie Keim as the lady of honor were all more than commonly capable, and the lesser parts were, in the main, creditably enacted.

The plays were handsomely mounted, and resplendently costumed. The next matinee of the school will occur on March 24, when an ancient miracle play, Secunda Pastoram, two acts of Winter's Tale, and a modern drama, A Duel on Wall Street, will be presented.

American—Nanon.

Nanon was the offering at the American Theatre last evening. The Castle Square company began their eleventh week with a splendid performance of Richard Genes's delightful comic opera. This has always been one of the most popular of the light operas and the large audience last evening was enthusiastic in its reception of the revival.

Grace Golden was a piquant Nanon and sang the part with excellent effect. The opposite role of Nanon was well done by Mildred Meade. This was Miss Meade's first appearance with the company here. Joseph F. Cheehan made a charming Marquis de Marseilles. William G. Stewart gave a good performance of M. L'Abbe. Charles Campbell as Hector, Annie Travers as Madame de Frontenac, Ruth White as Countess Bouliere, and Gertrude Quintan as Gaston were admirable in their respective roles. The opera was carefully staged and the choruses excellently sung.

Star—At Piney Ridge.

Manager Nugent this week offers his large clientele at Piney Ridge, David Higgins' play of Southern life, which opened last evening, before a crowded house, and repeated its success of last year.

At Piney Ridge ranks among the best of plays of its class. It is very strong—strong enough, indeed, to render the use of elaborate mechanical scenic effects unnecessary, its story alone being sufficient to hold the attention of its auditors from beginning to end.

David Higgins, the author, made his first appearance down town in the leading part, that of Jack Rose. Though Mr. Higgins' work differs considerably from that of Burr McIntosh, the original in the part, it is thoroughly satisfactory, the noble and rugged mountaineer being accurately depicted.

The best work in the play, however, was done by Georgia Waldron as Cindy. Miss Waldron

possesses ability of a very high order, and her interpretation of her role is remarkable. She loses herself completely in the part, and seems to live it.

The remainder of the company was in most respects pleasing.

Grand—Oliver Twist.

Elita Proctor Otis appeared last evening as Nancy Sykes in a revival of Oliver Twist at the Grand Opera House. Her Nancy Sykes is both artistic and powerful, and she was frequently applauded.

Charles Barron, although somewhat too stagey at times, was in the main impressively effective as Bill Sykes. Both Miss Otis and Mr. Barron acted with thrilling realism in the murder scene. H. G. Carleton gave a telling character sketch of Fagin, and Charles Danby was amusing as the Artful Dodger.

Daisy Lovering was an excellent selection for the role of little Oliver.

The other members of the company gave good support.

Oliver Twist will be played at the Grand Opera House throughout the week.

People's—Leah the Forsaken.

Rachelle Renard made her metropolitan debut last evening at the People's Theatre in Leah the Forsaken. She has been well received by the provinces in a repertoire of emotional roles, and a cordial greeting was extended when she came upon a New York stage for the first time at the head of her own company.

Miss Renard is a comely woman, slender, graceful, with dark hair, fair complexion, sweet voice, expressive eyes, and a magnetic personality. She made a picturesque Leah, read her lines with intelligent care, and easily dominated the stage.

C. H. Montgomery as Lorenz, John A. Preston as Rudolph, and Art Selby as Father Herman were effective and conscientious. Others in the cast were Vic De Lacey, E. A. Sinclair, R. E. Mayo, J. M. Hamilton, Emma Sinclair, and the Misses Anderson and Staley.

Tennessee's Partner is the underline for next week.

Third Avenue—The Land of the Living.

The well-known and not unpopular melodrama, The Land of the Living, began a week's engagement at the Third Avenue Theatre last night. The play is in the hands of the Washburn and Burn company and is well presented. Lillian Washburn, formerly of the Washburn Sisters, heads the company and deserves credit for her work, which was earnest and intelligent. The story of the play is familiar to the habitués of the popular playhouses of the East Side, but it provokes as much enthusiasm as ever. It has a strong comedy element and many thrilling climaxes.

At Other Houses.

BROADWAY.—The tuneful airs of The Highwayman are listened to by large houses.

BIJOU.—What Happened to Jones is duplicating the success it had here earlier in the season.

DALY'S.—The demand for seats for The Country Girl and Little Toot is so great that the double bill is continued another week.

HERALD SQUARE.—A Normandy Wedding entered last evening on the last week of its engagement.

HARLEM OPERA HOUSE.—Mrs. Leslie Carter and an excellent company in The Heart of Maryland are this week's attraction.

IRVING PLACE.—There are several changes of bill this week. Die Ehre was given last evening. The Ironmaster is presented to-night. The Red Wicket, with Julie Kopacay in the leading role, will have its first production in this country on Wednesday. The performance will be a testimonial to Madame Kopacay, and will be repeated on Thursday and Saturday. Die Goldene Eva will be Friday's bill.

MANHATTAN.—Way Down East is rightly proving one of the season's greatest successes.

METROPOLIS.—A Midnight Trust has moved uptown and will entertain the trans-Harlemites for a week.

Other bills: Academy of Music, The White Heather; Casino, The Telephone Girl; Columbus, An Irish Gentleman; Empire, The Conquerors; Fourteenth Street, In Gay New York; Garden, The Master; Garrick, The Little Minister; Hoyt's, O' Susanah! and Dangerfield '98; Knickerbocker, A Virginia Courtship; Lyceum, The Tree of Knowledge; Wallack's, One Summer's Day.

MUSICAL NOTES.

Geraldine Farrar, daughter of "Sid" Farrar, the retired baseball player, will be taken to Paris by Madame Nellie Melba for a musical education.

Poi Pigeon was the soloist at the Philharmonic Society's sixth public rehearsal, held last Friday at Carnegie Hall, Anton Seidl conducting.

Pugno, Paul Whillard, and Mrs. Grenville Temple Shelling were the soloists at the Broadway Theatre matinee musicale last Friday.

Innes' Band gave a successful concert on Sunday evening at the Manhattan Theatre. The soloists were Rosa Lunde, Lillian Butz, Bertha Webb, and Emile Keneke.

Ten years ago, when Josef Hofmann made his debut at Wallack's Theatre, Rudolph Aronson gave the first theme to the young virtuoso, upon which he improvised, playing it with all sorts of embellishments, with variations in several major and minor keys, and then reverting to the original theme, note for note, to the astonishment of the large number of critics and musicians present on that occasion. Mr. Hofmann, who was Mr. Aronson's guest recently at the Bijou Theatre, recalled this little incident with much pleasure.

The Seventy-first Regiment Band gave its first concert under the leadership of Professor Francesco Panchelli Feb. 26 at the Army.

Maurice Grau, after delaying his departure several times, sailed on Feb. 26 for Europe, where he will remain until October. His grand opera company engaged for next season will include Madame Melos, Calvé, Eames, Nordica, Engle, Banermeister, Schumann-Heink, Meisinger, and Montelli, and M. M. Jean de Bosche, Ernst Van Dyck, Balza, Salgnac, Campanari, Bispham, Albert, Edouard de Bosche, and Pianon. Anton Seidl and Mancinelli will be the directors.

Rafael Joseffy, Clementine de Vere Sapio, and Madame Jacoby were the soloists at the Metropolitan Opera House concert in aid of a workmen's school on Feb. 26.

Gilbert Ely, character actor, Waite Co. (E.), &c.

REFLECTIONS.

Frank Tanshill, Jr., is back in New York owing to a severe illness which necessitated his resting.

Edward C. White, manager of the Two Little Vagrants company, was in town Monday in relation to details for booking his attraction for next season. He left the company in Detroit and will rejoin them in Indianapolis.

Mark W. Davis, manager for Robert Downing, has been transferred to the Eugene Blair company. Miss Blair is now playing the Park Theatre, Philadelphia. Mr. Davis will manage both companies for the rest of this season, and next season will be the general manager of enterprises Mr. Downing will have in addition to the companies he now has.

Rose Coleman, the English comic singer, is seriously ill with sciatic neuritis at Mrs. Claude L. Mitchell's, 300 East Eighteenth Street.

The tour of The Curse of Gold will open at Binghamton, N. Y., to-morrow evening. Elaborate scenery for the production has been painted by Josef Physion.

John A. Stevens will appear in Unknown at the Star Theatre the week of March 21.

Justice Cohen has granted, in the Supreme Court, on application of the George W. Lederer Company, an injunction to restrain Joseph V. Jordan, a director of that corporation, from disposing of certain bonds alleged to be held by him in trust for the company.

The monthly meeting of Edwin Forrest Lodge, A. O. F., was held last Sunday. There was a large attendance and considerable business was transacted. The lodge will hold its annual entertainment on March 12.

Frank L. Parley has received from Ian MacLaren, author of "Beside the Bonnie Brier Bush," a letter stating that he heartily approves of the dramatization of the book, in which J. L. Stoddard will star.

The one hundred and fiftieth performance of The Highwayman will occur at the Broadway Theatre on March 21. Sterling silver souvenirs will be distributed.

Edward Panton will sail for England on March 19 to arrange for the production of his latest play, which bears the odd title, The Very Devil.

Mr. and Mrs. Henry C. Miner have gone to Florida for a few weeks.

The Corvans is the new title selected for The Walking Delegate, which will form the bill of the Summer opera season at the Fifth Avenue Theatre.

On Friday last Charles Puerner received a diploma and medal granted by the Central Committee of the Central American Exposition of Guatemala. This was in recognition of Mr. Puerner's services in composing a grand festival march for the opening of the exposition.

It is said that Jacob Litt will pay an annual rental of \$38,000 for McVicker's Theatre.

The Columbia Theatre, St. Louis, is not yet finished, and will not be ready to open until next month. High-class vaudeville will be presented there for the rest of this season, and next season a stock company will be located there under Charles P. Salisbury's management.

H. M. Bennett, general manager of the Bijou circuit, has closed a contract with Lupton Brothers, of Matawan, N. J., to erect a monument at Mount Prospect Cemetery, Astbury Park, N. J., to the memory of his wife, who died on October 13, 1897. The monument and base will be 75 feet in height, and the shaft will be the largest piece of granite ever quarried in Vermont. The contract price is \$20,000, exclusive of the coping and rails, which will probably increase the entire cost to \$30,000, or upwards. Lupton Brothers gave Mr. Bennett a bond of \$25,000 for the faithful performance of their contract.

Judgment was delivered last Saturday, before Justice Moore, in the Fourth Municipal Court, in favor of William Ware and his wife, Belle Ducrow, against Manager Frank A. Gardner, for \$350. The Wares were left stranded in New America by their manager, and were compelled to sell their possessions in order to reach New York city. They placed their claims in the hands of their attorney, M. Strauman. Although Mr. Gardner denied owing the money, Justice Moore gave judgment in favor of the claimants.

F. C. Forrester, a member of the James Young company, narrowly escaped drowning in the Casino pool, at St. Augustine, Fla., last Wednesday. He was rescued by an attendant of the Casino.

Elaine Bridges visited her daughter, Winona Bridges, of the Corse Payton company, at Yonkers, N. Y., last week. "Baby" June was allowed by Dr. Balch, agent of the S. P. C. C., to introduce her singing specialties at Music Hall, in Yonkers, last week, but on complaint of a prominent citizen stopped her from dancing during the latter part of the engagement.

Mrs. Emily Chamberlin has left Washington to reside in this city.

Mrs. Emma Norton, once prominent as an actress, and a Florida millionaire named Griffith, were married in this city on March 3. They are now visiting Boston.

Horace Mitchell and Phyllis Morton were married at Chicago on March 2.

The Velodrome company, of New York city, was incorporated last week, with a capital of \$200,000, to conduct "a velodrome exhibition hall, concert, theatrical or entertainment hall, and to manufacture and handle bicycles, and to conduct restaurants and cafes." Samuel R. Schwank, A. S. Rosenthal, Rudolph Aronson, Edward J. Dyer, and John J. Bosch are the directors, and they purpose to erect a building at the Boulevard and Sixty-second Street.

Evelyn Greenleaf Sutherland, co-author of the romantic drama, Colonel Anne, in which Judith Beroide is shortly to return to the stage, writes to THE MINNION to correct a published statement to the effect that the English rights of the play had been secured by Winifred Emery. The English rights of Colonel Anne are in active negotiation, but not with the management of the Haymarket Theatre. The actress who will probably create the title-role in England is well known, and her name will doubtless be announced before the close of the present season.

Little Ruby, a member of E. S. Willard's company, had a very thrilling experience during the company's engagement in New Orleans. As her mother, Mrs. Kate A. Johnson, was returning from the theatre with the child after the performance, a man, who was apparently insane, deliberately drew a revolver and shot a man who was passing, killing him instantly. He then pointed the revolver at the little one

and was in the act of firing when he was intercepted by a crowd who had congregated. Before being disarmed he fired several shots, but, fortunately, no one was injured.

Maud Hazlett, soubrette with On the Yukon, was granted an absolute divorce from her husband in the Circuit Court, at Geneva, Ill., on March 2, alimony also being granted.

Marion Chapman will play the leading female role in The Bonnie Brier Bush and R. A. Roberts will have a prominent part in the same production.

Oscar P. Bason, of the Folk Miller company, is sick with the grip at Lynchburg, Va., and will not be able to rejoin the company for several days.

James R. Adams has signed a contract with M. B. Taylor to make a Spring and Summer tour under his management, commencing early in April. He will produce his fairy pantomime, Proteo, in which he will play his original part of Pico. Special scenery and a good company will be carried and the popular priced houses will be played.

Lillian Russell will probably appear in Paris in 1900 at the American Theatre proposed by Alexander Lichtenstein and George C. Blumenthal.

Caroline Keeler, who has recently taken Mrs. Manfield's roles in Richard Mansfield's company, is making a most favorable impression by her artistic and original interpretations of the different parts. As Judith Anderson in The Devil's Dilemma and as Mariana in Beau Brummel Miss Keeler has been especially successful.

John Craig has left Augustin Daly's company and has joined the Grand Opera House Stock company, Philadelphia, for four weeks, to play leads, opening next Monday in The Prisoner of Zenda. On April 11 Mr. Craig will join the National Stock company, Philadelphia, as leading man.

William Courtleigh at the close of the Lyceum Theatre company's tour in June will head a company of his own to play at Detroit and other Michigan cities for the Summer.

Frank C. Bangs has withdrawn from negotiations as to the Dyer production of Romeo and Juliet.

The announcement that Jane English, of The Telephone Girl, had inherited \$125,000 by the death of her aunt, Mrs. L. F. Le Grange, of the Hague, Holland, develops, upon investigation, into a press agent's story. Miss English's parents reside in Jamestown, N. Y., and when questioned by THE MINNION's correspondent at that place stated that there was no such aunt living. Miss English's right name is Jennie Rundquist.

Scott Raymond has made all arrangements for the play A Spanish Romance for the repertoire of the Hazel Wood company for next season.

H. L. Webb and Cora Wilmont joined June Agnost at Wellsburg, W. Va., where the company played last week to standing room only.

Baby Beatrice and Marie Steers are about to close with Patent Applied For.

Nellie Seymour has joined the Roby Knickerbocker company, taking the place of Edna Ogg.

Minnie Radcliffe has been engaged as leading woman for the new stock company at the Grand Opera House, Philadelphia.

W. F. Rochester resigned from the Frank Daniels opera company last Saturday, to accept a strong character part in the forthcoming production of The Bonnie Brier Bush.

The wedding of Gerry Ames, of Fun on the Pacific Mail, and Lieutenant Warren Sedgewick, U. S. N., which occurred some time ago, was announced last Tuesday, when Miss Ames was playing at Hartford.

Neva Harrison, playing Mary Lovelot in The Great Diamond Robbery, was taken suddenly ill during the engagement in Milwaukee. She resumed the part after missing two performances.

"The Night Cometh," by Leontine Stanfield, Julie Mackey's London Success. Fond, 134 5th Ave., N. Y. &c.

AMONG THE DRAMATISTS.

Eleanor Barry has just completed a comedy based upon the Oklahoma divorce law. The initial reading is said to have proved more than satisfactory.

I. N. Morris, author of The Last Stroke, and now engaged upon a comedy for Mathews and Bulger, sailed for Europe last week to remain during the Summer.

The American Dramatists' Club will give a ladies' reception in the latter part of this month at their rooms. Many of the prominent actresses in the city at that time will be guests.

Howard Hall, author of several plays, has placed a play with a prominent New York manager, who contemplates an early production. He is now at work upon a play which he has entitled A Battle of Hearts.

SAID TO THE MIRROR.

GUSTAVE FRANKEL: "An article in a New York paper purporting to tell a story of my brief connection with Nat C. Goodwin's company was wholly false. It assumed to have been based on an interview with me, whereas no such interview ever took place. I joined Mr. Goodwin's company in Chicago, with whom I had a slight difference and I left the company. I have been greatly disturbed by Mr. Goodwin's and Mr. Appleton's statement in last week's MINNION, especially as I was very well treated by those gentlemen."

HARLEY MERRY: "Secret Service and Cuba's Vow were the attractions at Toronto week of Feb. 21, and it was evident that very little sympathy exists in the hearts of Torontonians for the United States, from the way the plays were handled by the press."

H. M. PITT REPORTED DEAD.

H. M. Pitt, the veteran actor, according to a report received at the moment of going to press, died last evening at his boarding house in Thirty-eighth Street, under circumstances indicating suicide by poison.

RINGLINGS BUY A CIRCUS.

The Ringling Brothers have bought the entire outfit of the John Robinson Circus, and will put it on the road next season under another name. Thirty cars will be required for its transportation.

GILBERT ELY'S CHARACTER WORK.

"Certainly the most finished piece of acting seen here this season. Mr. Ely's Hanby was a revelation."—Norwich, Conn., Post, Nov. 21, 1897.

THE STOCK COMPANIES.

Notes of the Permanent Dramatic Organizations in Various Cities.

Although traveling companies have complained of bad business in Louisville the Moffett Stock company, which opened there at the Temple Theatre on Sept. 6, has been playing to the fullest capacity of that house. The plays produced by them and the manner in which they have been staged is in a great measure responsible for this. The repertoire has been varied. The company's production of *Trilby* broke all records at the house, or, in fact, in the city, for it played two weeks to S. R. O. Held by the Enemy, *The Wife*, *Jane*, *Niobe*, *The Dancing Girl*, *The Silver King*, *Young Mrs. Winthrop*, and *Little Lord Fauntleroy*, played week of Feb. 21, have been the principal plays in which this company has scored successfully. Oscar Eagle, who plays the leading roles and directs the productions, has been highly complimented by the Louisville press for the excellent manner in which all the plays have been given. As a stage director he has gained considerable note, and he has shown himself to be a splendid leading man for stock work. Esther Lyon has also made many friends in Louisville. She is a clever looking woman and has done some exceptionally good work. Edmund Day and Thomas Reynolds were favorites there last year when with the Cummings company, as was also William Blackmore. Mr. Reynolds is an excellent light comedian and Mr. Blackmore a juvenile man of much ability and fine personality. As a character actor Mr. Day is natural and artistic. He is the author of several one-act plays, and his comedy, *Our Disreputable Ancestor*, was produced last December with success. Adolphe Letina was originally engaged to play small parts, but his marked ability and thorough knowledge of the stage were soon noticed by the management, and he is now playing the leading part in an increased salary. Another favorite in the company is Beatrice Ingram, who plays the comports and ingenue roles. Anne MacGregor has recently joined this company as Fanny L. Burt was compelled to leave through illness, and she acquitted herself splendidly. The same may be said of Lila Jeannette Howell, who replaced Charlotte Crane. Miss Howell is tall and fine looking, and her best work has been done in *Heaven*. The rest of the company consists of Arthur Livingston, an exceptionally clever comedian; Lawrence Griffith, William Warren, and Harry von Fossin. Manager Moffett is one of the most popular citizens of Louisville, and a Past Grand Commander of Knights-Templar of Kentucky. He is a believer in the Actors' Society, and nearly every member of his company is a member of that organization. There are no half salaries in this company, the old custom of cutting down for the week before Christmas and Holy week having been abolished by him, and if a member of the company is out of the bill he or she will collect a full week just the same when the "ghost" parades.

Willis Granger, leading man of the Brady Stock company, Cincinnati, has during the past three weeks scored heavily as Bob Brierly, Armand Duval and Edmund Dantes. His personal success in *The Silver King* was so pronounced that the play will be repeated week of April 3.

Manager Anderson's Stock company, at the Walnut, Cincinnati, will open next week in *The Prisoner of Zenda*. The company will consist of the following people: James E. Wilson, Henrietta Crossman, Adelaide Fitzalan, Fanny Burt, George M. Larson, Roy Fairchild, John Fairchild, Edith Ward, Robert Ransom, J. Henry Bailey, J. C. Huffman, and Hugh Pollock.

The management of Beck's, Cincinnati, contemplate putting on a stock company next month.

The Neill Stock company will close in May its prosperous Cincinnati run, and jump at once to Minneapolis and St. Paul for its regular Summer season. The repertoire of this company is said to be more extensive than that of any stock company in America. Mr. Neill has produced in his long managerial career over two hundred modern plays.

The rehearsal of the Neill Stock company at the Pike, Cincinnati, is suspended each Thursday morning for half an hour to allow a brief reading of *The Mirror*, which arrives at 11 o'clock. Mr. Neill has adopted this rule in self-defense, having found it impossible to get proper attention from the company until *The Mirror* has been examined.

The new stock company organized by the Castle Square management for the Grand Opera House, Philadelphia, will be one of the strongest in the country, and its work will be ambitious. It will open next Monday with *The Prisoner of Zenda*, which will be followed by *Rosalee* and *Shenandoah*. All these plays will be elaborately mounted and staged—in fact, it is the purpose of the management to operate on a generous rule in every way—and new effects will be introduced by Stage-Manager Frank Oakes Rose in the battle act of *Shenandoah*, his association with the Pain exhibitions having given him practical ideas for such effects. Two hundred people will be on the stage in *Shenandoah*. On Easter week the company will produce as a spectacle *Around the World in Eighty Days*, and later in the Spring one or two fine productions of Shakespeare—probably of *Henry V.* and *Julius Caesar*—are contemplated. The following is the company: Frank Oakes Rose, stage-director; Edwin Mordant, Frank N. Kendrick, Charles C. Brand, M. J. Jordan, Harry Allen, Raymond Bittcock, Benjamin F. Boring, Charles H. Stewart, John Gorman, Charles B. Poor, Edgar J. McGirger, W. J. Brown, Victor Moore, John E. Ince, Jr., Richard Ridgely, Mrs. W. G. Jones, Elena Maria, Agnes Burroughs, Eugene Hayden, Gertrude Quinlan, Minnie Radcliffe, Maude Horsford, and Amy Ricard.

The Winnett Emergency Bureau has engaged Rachel Dean, Gladie Emmett, Vernon Sumers, Harry Clarence, and Sadi Ward for the Standard Theatre Stock company, Philadelphia.

The last stock was produced week of Feb. 21 by the Forepaugh Theatre Stock company, Philadelphia. The author visited the company and congratulated management and actors upon the excellent production. The house was handsomely decorated in the national colors and the orchestra played patriotic airs.

The National Theatre in Philadelphia will abandon its combination policy and open on April 11 with a dramatic stock company, of which A. H. Stuart and Jessie Bonstelle will be members.

Manager Charles Durban, of the stock company at the Girard Avenue Theatre, Philadelphia, was in town last Saturday.

Battle E. Schell has been engaged as ingenue in the stock company which has been organized

for the Great Northern Theatre, Chicago, under the management of David Henderson.

Frederic Conger, who is playing *Richard in What Happened to Jones*, at the Bijou Theatre, will close with that organization on March 19 to join the Great Northern Theatre Stock company at Chicago, where he will play the light comedy roles.

Last Thursday night Manager Sam Gumpertz, of the Imperial Theatre, St. Louis, was presented by the members of the stock company, through Lawrence Hanley and Beaumont Smith, with a diamond set Masonic ring and charm. The presentation was made with appropriate speeches and Manager Gumpertz feelingly responded. Manager Gumpertz a few days previously had been admitted to the thirty-second Masonic degree, and the presents were very appropriate.

Lawrence Hanley, leading man of the Imperial Stock company, St. Louis, has played many difficult parts during his engagement in that city and won high praise in all of them.

Manager Belasco and Thall's Stock company, at the Alcazar Theatre, San Francisco, produced *False Shame* very successfully last week. A *Glided Fool* is this week's bill. In Missouri is in preparation, and *The First Born* will be revived in April.

Manager Fred Belasco, of the Alcazar Theatre, San Francisco, has left for a trip through the southern part of California. He will combine business with pleasure.

J. Gordon Edwards has been engaged for the stock company at the Grand Theatre, Boston.

The Beryl Hope Stock company at the Queen's Theatre, Montreal, have met with most flattering success. They have played to crowded houses at every performance during the two weeks of their engagement, and this in spite of an opposition stock company playing at cheaper prices, with strong vaudeville acts in addition to drama. *Salute and Sinners*, which was the bill last week, is to be succeeded by *Sweet Lavender*. Friday evening, March 11, is to be known as *Lavender Night*, when the theatre will be festooned with lavender colors and attractive souvenirs given in honor of the twenty-fifth performance of the company.

Robert Cummings, manager of the Cummings Stock company at Toronto and Ottawa, Canada, made a flying trip to this city last week, for the purpose of organizing a stock company at the Princess' Theatre, Toronto. The company will open its season at the Princess' on April 11. A weekly change of bill will be made, the repertoire including *Madeleine*, *The Princess Nicotine*, *The Lady Slavey*, *The Mandarin*, *The Fencing Master*, *Paul Jones*, and *Jacinta*. Alexander Spencer has been engaged as musical director. All the opera will be staged and costumed with the same care and good taste that has marked Mr. Cummings' other productions. The stock company now at the Princess' Theatre will close its Toronto season on April 9, opening the following day at the Lyceum Theatre, Detroit, and at the Cleveland Theatre, Cleveland, on August 1, returning to Toronto for the winter season. Both the Toronto and Ottawa companies have been playing to very large audiences, and Mr. Cummings is enthusiastic over their success.

During a performance of *The Two Orphans* at the Cummings Stock company, at the Princess' Theatre, Toronto, last Wednesday, a gallery boy's cry was mistaken for an alarm of fire and a panic ensued. Many women fainted, but none were seriously injured.

Brigham Royce made his first appearance as leading man with the stock company at the Bastable Theatre, Syracuse, last week, in *The Grey Mare*, and was cordially welcomed.

Frances Drake, leading lady of the Bastable Theatre Stock company, at Syracuse, has recovered from her recent illness, and made her reappearance as Helen Truman in *The Wife* last week. Mrs. Drake has made many new friends since her arrival in Syracuse, and she has received a cordial greeting. She will sail for Europe at the end of her present engagement to rest as well as to secure new wardrobe, and will return in time for next season's work.

Manager Woodward, of the Woodward Stock company, Omaha, Neb., has just returned from the East, where he made arrangements to produce several plays, commencing next week with *The Ensign*. The bills for the week of Feb. 27 were *The Runaway Wife* and *The Silver King*, with Charles A. Gardner and company, Weston and Walters, and Baby Lewis as the vaudeville numbers. They gave the usual satisfaction to the never-failing packed house. Wilson Egan, of the Frawley Stock company, joined the Woodward company March 7 to personally direct some of the latest successes.

The roster of the Wesley Stock company is as follows: W. D. Emerson, Laura Wilson, John T. Shunk, Charles W. Burch, Daniel A. Emerson, Barton Booth, Carrie Wyman, Tillie Forrest, and Fay Robinson. Harry O. Wesley, manager.

Manager Louis C. Cook opened his stock company last week at the Academy of Music, Rochester, in a celebrated case. This week *The Black Flag* and *Arabian Nights* will be presented, with Lady Windermere's Fan, *Trilby*, A Social Highwayman, *Pink Dominoes*, *The Runaway Wife*, *The Social Swain*, *Jim the Penman*, *The Danites*, *Little Lord Fauntleroy*, *Our Regiment*, *Camille*, *Utopia*, *The Corsican Brothers*, *Not Guilty*, and *The Marble Heart* to follow. The business staff includes: Manager, Louis C. Cook; press agent, D. H. Howard; treasurer, O. W. Doud; assistant treasurer, James Wood; advertising agent, Howard F. Morgan; leader of orchestra, D. H. Morgan; stage manager, George W. Mitchell; stage carpenter, Charles Werner; assistant carpenter, Anthony Bott; master of properties, James Briggs; flyman, Frank Beach; chief usher, James Sutherland; scenic artist, G. P. Cahill; engineer, David Condon. The company roster presents Emma Bell, Mona Carrington, Millie Liston, Julia Hurley, Annie Gill, Frederick Webber, George W. Mitchell, Frederic Ormonde, Hudson Liston, Frederick Kenell, A. D. Richardson, and Charles Carter.

Mark Robbins, formerly of Hopkins' Stock company, St. Louis, has signed with Matt Kusell's Stock company, at Duluth, Minn.

Will H. Everts and Edith Everts have concluded an engagement of fourteen weeks with The Byron Stock company, Des Moines, Iowa,

and have joined the Pearson Stock company, playing comedy and characters.

Lent has had very little effect upon the attendance at the Grand Opera House, Pittsburgh. On Ash Wednesday the business fell off a little, but the next night the house was crowded as usual. *The Private Secretary* was received with shouts of laughter. Last week the stock company appeared in *A Scrap of Paper*. This week, Clyde Fitch's play, *The Social Swain*, is the bill.

MATTERS OF FACT.

Fanny Denham House, the character actress, will be discharged after March 19. She has been doing good work with the Who is Who company.

Garland Gaden and Laura Lorraine played a special engagement in Brooklyn last week, supporting George Wessel in his production of *The Strangers* of Paris.

Gilbert Elv is scoring in the character roles with the Waste Comedy company, Eastern.

The Hand of Fate, A Kentucky Girl, and other sub-ette plays may be had on royalty of T. H. Winnett, 1402 Broadway.

Brigham Royce has replaced Robert Dronet as leading man in Charles F. Salisbury's Stock company for the spring season. Mr. Royce opened as John Rutherford in *The Wife* and the Syracuse press were unanimous in praise of his performance.

The Schiller Theatre, the popular Chicago playhouse, has some open time in March and April for the best attractions only. Application for time should be made to W. A. Brady, Manhattan Theatre Building, New York.

Frederick Clarke, for two seasons a member of The Old Homestead company, is at liberty and may be addressed at Dixon, Ill.

The East End Theatre, Pittsburgh, Pa., can be rented for the coming season or for a long term by applying to the agent, F. J. Edwards, Manager Building, 331 Fifth Avenue, that city. The theatre is now being managed by W. N. Adams.

Joe Natus, who has been a feature with Hoyt farces for four seasons, will be open to offers after March 15. He is at present with A Black Sheep, and his singing scores steadily.

Somerset, Ky., is within 100 miles of a number of cities. It has a \$20,000 theatre, the Gem Opera House, seating 1,000, and playing only good attractions. E. L. Ogden is the manager.

Barr and Evans have joined Blaney's A Boy Wanted company.

The Elmore Sisters are the feature with The Crane Players, appearing in a strong line of original comedies. The organization has been doing a good business everywhere. A few capable people are wanted by Manager E. M. Crane.

The grand council of the United Commercial Travelers of Kansas and Oklahoma want a good attraction for an entertainment to be given at Fort Scott, Kan., May 11.

Montague and West's second season with Mathews and Bulger's At Gay Coney Island will close March 19. They invite immediate dates for vaudeville and will consider offers for next season.

The gowns and stage costumes that come from Madame Vance's establishment have attracted much favorable attention. Madame Vance made among others the costumes for Charlotte Crane, of the A Stranger in New York co.

H. D. Grahame has been appointed sole agent for Sidney Cohen's plays. The strange Adventures of Miss Brown, Miss Brevity of Hong Kong, and My Prima Donna, any of which can be secured for stock theatres or for touring. Mr. Grahame has an office in the Mirror Building.

Frank Komboy, scenic artist for first-class theatres in Europe and this country, would like to close with a good manager. His address is 64 East 16th Street.

"Experience," care this office, wants a party with \$800. He will offer good real estate security.

Good repertoire and popular priced attractions are wanted for the time which Manager F. W. Mitchell has open at the New Britain (Conn.) Opera House. Tom Shewer turned people away at a recent week's engagement.

Harold Grahame will consider offers for heavies.

Sol Smith Russell will close his season April 21. William Seymour, his stage director, will then be discharged and will consider offers for Summer and Fall engagements.

Shore Acres played to the capacity of Oshkosh (Wis.) Opera House on March 1, the house being sold out at noon. Manager William S. Ross praises highly the theatre and its management.

The Josie Mills company report good business everywhere. The vaudeville features, Ernest, in *claus*, and Professor Sherman's trained goats, are very popular.

The Chicago Musical College has issued an artistic catalogue giving portraits of its faculty and information of value about the institution.

Mary Marble as the orphan in A Milk White Flag is receiving flattering notices all along the route. She has in rehearsal an entirely new repertoire of songs which she will shortly introduce, each with an appropriate new costume.

Howard Hall was again called upon to play Mr. Mantell's part in A Secret Warrant at the Lyric Theatre, in Hoboken, the first three nights of last week. Mr. Mantell having been called to Port Huron, Mich., to the bedside of his wife.

The Wilbur Opera company in twelve performances at ten, twenty and thirty cents played to 91,563 at Russell's Hyperion Theatre, New Haven, breaking all records under Mr. Russell's eleven years' management in New Haven. Not hundreds but thousands were turned away.

William Seymour will close his season with Sol Smith Russell on April 21 and will engage for May, June and July. This has been Mr. Seymour's first season on the road in twenty years, and he has renewed many old friendships.

A special and urgent appeal is made to the public by the New York Association for Improving the Condition of the Poor for money to enable it to carry on its work of general relief. Checks should be made payable to Warner Van Norden, treasurer, 25 Nassau Street, and may be sent to him or to William H. Tolman, general agent, 16 East Twenty-second Street.

Thad Shine, in the role of an aged negro, South Carolina Jim, gave one of the best performances in Captain Impudence. He is now discharged.

Neil and Stella Litzheld were engaged for the G. A. R. at Ogdensburg, N. Y.; the Foresters of Putnam and the fire company of Canton last week. They gave the "whole show" to good satisfaction.

Amsterdam, N. Y., has a good list of strong attractions to its credit this season and they have fared well. Much of the success of the opera house is due to the business methods and astute management of the owner, George M. Clumpha.

Sadie Wallace, a comedienne, with singing and dancing specialties, wishes engagement with a large comedy.

Abner D. Worth, Jackson, has an original melodrama ready for production.

The competition for a title for the Russell Brothers' farces, in which they are to star next season, has dwindled down to the selection of one of a half dozen which have been found suitable for the selection of the management. Whitaker and Crossley, will shortly be announced.

Howard and Doyle show their activity by the number of first class plays for which they control the playing rights. They have just secured the rights for the South and West of William Gillette's *Held by the Enemy*. They are also authorized to lease Esmeralda, The Professor, and *Legal Wreck*.

The King Kerkhoff company, starring "Chic" Perkins, write to say that they are in the twenty-

second week of their tour and have played to large business. Their roster follows: Frank King, Professor Ivan Kerkhoff, Harry Strief, Louis Hatner, Frank Elberhart, "Chic" Perkins, Nellie Campion, and Mrs. Sidney Smith.

Manager Wilton writes that the Rays in Edger Selden's comedy, A Hot Old Time, broke all records at Lothrop's Opera House, Worcester, Mass., week of Feb. 21. The orchestra was forced on the stage at every performance for the first time in the history of the house. Week of March 3 and other desirable time is still to be had at this popular house.

Mrs. F. Gonzalez is doing creditable work and winning favorable press comments for her performance as Aunt Martha in *Shall We Forgive Her?*

The Ensign, W. H. Hays, with his naval play, which is a popular favorite, is more in demand than ever since the Spanish war agitation. It will be let to stock companies only, by its owner, Kate Haworth, Willoughby, Ohio.

Jane Holly last week played *Kate Stanhope*, the leading role in *The Grey Mare* at the Bastable, Syracuse, and repeated her former success.

A manager with several years' experience on the road and as a local manager wishes position to direct concert halls and Summer resorts, giving stage performances for the balance of the season and the Summer. He should be addressed "Matthew," care Judge Dittenhoefer, 96 Broadway, New York.

Frank L. Merritt, of McSorley's Twins fame, is at liberty to negotiate for an engagement for the rest of this season, as the second season of this attraction terminated recently. Mr. Merritt will be remembered as a successful manager of Finnigan's Ball. He is at his home in Detroit, Mich.

Beatrice Goldie just closed a four weeks' engagement with the opera company at Quebec, Canada. Miss Goldie has a repertoire of thirty-four operas.

Frank Tannehill, Jr., latest play has been read by a number of capable judges and pronounced a winner. He wishes a pecuniary partner who can look after the business end, for its production.

Fannie Ferns, ingenue, is discharged, and invites offers for the coming season.

Thomas D. Weir, who is the owner of the Lyric Ball of Manhattan, and will present presentations given without an article.

Nellie Black's singing is quite a feature with Donnelly and Girard's Geeser company. She has not closed for next season.

L. W. Carroll and Mand Elbton, who do a clever single and double specialty and play parts, will join first-class farce-comedy, vaudeville, or burlesque company.

"Investor," this office, wants to buy half-interest in a good theatrical property.

Charles H. Prince has captured the press by his work as Lord Dunsany in *The Geeser*. They have been unanimous in their praise.

Harry J. Mortimer will give the Southern comedy, A True Kentuckian, a scenic and mechanical production next season. Special printing will be supplied by the Jordan Printing Company. Time is now being filled in good theatres.

OBITUARY.

Fred. J. Piper, the phenomenal baritone of John W. Isham's Octoroon, widely known both here and abroad, passed away at his home in Baltimore, Monday evening, Feb. 21. He had not been well, and Manager Isham sent him home to take a much needed rest. He was home only a few days when the end came. Mr. Piper was the best known singer of his race, and there is deep mourning among all the colored clubs, his friends and acquaintances. He was married but four months, and leaves a lovely young wife, who is a school teacher in Baltimore. Mr. Piper was thirty-six years of age. He was buried at his home in Baltimore, Feb. 24. The entire company attended the funeral. John W. Isham, Will H. Isham, and Charles H. Plummer were in attendance besides many friends of the deceased from New York and other cities. Many beautiful flowers were sent. Handsome wreaths, harps, etc., were given by Mr. Isham, his brother, Mr. Plummer, and Madame Flower. The co. also sent flowers. At the grave, "The Palms" and "Nearer, My God, to Thee," were sung.

Orin Hill died on March 4, at Erie, Pa., of consumption. He was a cousin to Louise Lorrett, and at one time traveled with the Lorretts as their assistant.

Frank T. Morgan died at the residence of his parents, Mr. and Mrs. W. J. Morgan, at Cleveland, Ohio, on Feb. 23, aged twenty-six years. W. J. Morgan and his son Will Morgan, Jr., who is well known in the profession, have the earnest sympathy of all.

Harry Emery, who with his wife went from Chicago to Guthrie, Oklahoma, in January, died in poverty on Feb. 24 at Guthrie.

Carl Archer Mathews, son of Louise and the late Henry Mathews, died at the home of his mother in this city on March 4, aged twenty years. His father, the late Henry Mathews was a schoolmate of the late Henry E. Abbey, and for several years was Mr. Abbey's confidential man at the Metropolitan Opera House. Mr. and Mrs. Charles H. Mathews came from Boston to attend the funeral yesterday.

M. J. Green, a valued member of the Alma Chester company, died at Chester, Pa., on Feb. 27, of typhoid fever, aged twenty-seven years. The remains were removed to the home of his father, William, Mass., for burial.

John Morris, who was formerly a partner of Tommy West in vaudeville, died on Feb. 27.

Egleine Caldera, a sister of Orme Caldera, formerly with the Loran Hollis company, died at her home in San Francisco, Feb. 21.

Barred.

BARRY—CONNERS.—At Sacramento, Cal., Feb. 19, William Barry, Jr., and Mildred Connors.

CORBETT—GAUTIER.—Will D. Corbett and Camille Gautier, at Manchester, N. H., on Feb. 19.

GRIFITH—NORTON.—Mr. Griffith and Mrs. Emma Norton, at New York city, on March 4.

HARRIS—FOX.—R. Lee Harris and Beale U. Fox, at Ishpeming, Mich., on Feb. 21.

HOLLEN—CARR.—Martin J. Hollen and Alice A. Carr, at Jersey City, N. J., on Feb. 28.

MARCUS—TRACY.—At Grand Rapids, Mich., James A. Marcus and Lillian Tracy.

MITCHELL—MORTON.—Horace Mitchell and Phyllis Morton, at Chicago, Ill., on March 2.

MORGAN—CUSHMAN.—Edward J. Morgan and Adelaide Cushman, at New York city, on Dec. 27.

SPEEDON—PARK.—Samuel Speedon and Claire Paige, at Sandusky, Ohio, on Feb. 26.

WICK—AMES.—Lieutenant Warren Sedge-wick U. S. N., and Gerry Ames.

Died.

EMERY.—Harry Emery, at Guthrie, Oklahoma, on Feb. 24.

GREEN.—M. J. Green, at Chester, Pa., on Feb. 27, of typhoid fever, aged 27 years.

HILL.—Orin Hill at Erie, Pa., on March 4, of consumption.

MATHEWS.—Carl Archer Mathews, son of Louise and the late Henry Mathews, at New York city, on March 4, aged 12 years.

MEREDITH.—Harry Meredith, at New York city, on Feb. 28, of paralysis, aged 49 years.

MORGAN.—Frank T. Morgan, on Feb. 23, at the residence of his parents, Mr. and Mrs. W. J. Morgan, at Cleveland, Ohio, aged 26 years.

MORRIS.—John Morris, on Feb. 27.

PIPER.—At Baltimore, Md., on Feb. 21, Fred J. Piper.

SHELTON.—At Chicago, on Feb. 9, James J. Shel-ton, known as John J. Sawyer.

WARDE.—At Washington, D. C., Feb. 24, Harry Davis Ward, aged 23 years.

THE VAUDEVILLE STAGE

A CLEVER COMEDY DUO.



STANLEY AND JACKSON.

Most of the legitimate performers who go into vaudeville do so with the mistaken idea that almost anything will do, and that the patrons of vaudeville are waiting to receive them with open arms. There could not be a greater mistake than this. The people who are fond of vaudeville like bright, smart sketches, and the more snap and go there is in the sketch the better they like it. Harry C. Stanley and Adele Jackson, whose pictures appear above, did not fall into this error. They studied the audience thoroughly, saw what pleased them most, and modeled their entertainment on the proper lines.

Mr. Stanley and Miss Jackson made their first appearance as a comedy duo in vaudeville at the Brooklyn Music Hall on February 15, 1897. They next played Keith's Union Square Theatre, and then went over to the Keith circuit. All the best known theatres in the country followed, both East and West, including the houses on the Orpheum circuit, in which they made a very strong impression during a five weeks' engagement. Since their return from the West they have played successful engagements at the Pleasure Palace, New York; Hyde and Behman's, Brooklyn, and Poll's, New Haven.

Miss Jackson is a handsome woman, and makes a fine stage picture in her tasteful gowns. She has talent both as actress and singer. She is a dramatic soprano, and can stir any audience with the ringing tones of her powerful voice. Mr. Stanley has had a varied experience in the profession, and made his biggest success as the stranger in Hoyt's A Hole in the Ground. He has an original and unique specialty which has given him the nickname of "the human clarinet." By some device known only to himself he is able to imitate the tones of a clarinet so accurately that it is hard to believe that he is simply doing it with his voice.

This clever duo have booked a large number of parks for next summer and return dates over all the Western circuits on which they have been successful during the past season.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Fred Hallen and Mollie Fuller present for the first time a new comedietta by George M. Cohan, called My Wife's Hero. Cushman and Holcomb return with their Klondike sketch, A Business Transaction, and Pauline Markham and Kathryn Dana reappear in a sketch called Just Off the Road. The others are Edwin Latell, banjo comedian; Maud Raymond, soubrette; Charles Osborn, English comedian, who makes his American debut; "Baby," cannie clown, assisted by Mr. and Mrs. Quinn; the Folly Trio (W. B. Ward, Pearl Brannburn, and E. Paul Roy) in a farce; Casey and Le Clair, Irish comedians; Howard Clifton, descriptive baritone; William W. Bole, illustrated songs; De Marco Felix and his little circus; Le Clair and Hayes, singers and dancers; the Belmonts, Irish sketch team, and the one and only Tony Pastor.

Harlem Music Hall.

Heading the bill are Arthur and Jennie Dunn and Sam Collins. The rest of the programme comprises Johnson, Davenport and Loretto, Alburins and Bertram, Bines and Remington, Jeannette Elliot, Hart and Lee, Campbell and Belle Hathaway and her trained animals.

Pleasure Palace.

Robert Hillard presents The Littlest Girl, and Mr. and Mrs. Arthur C. Sidman reappear in their quaint sketch, A Bit of Real Life. The other attractions are the biograph, Florence Bindley, musical comedienne; the Olympia Quartette; Stinson and Merton, comedy duo; Irene Franklin, soubrette; Johnson and Dea, colored singers and dancers; the Clover Trio, vocalists; Parker's dogs; Von Prittwitz Palm, cartoonist, and others.

Proctor's.

Louise Thorndyke Boudcault makes her vaudeville debut in Mrs. Hiliary's Regrets. Max Figman, who has been in vaudeville before, is her partner. The bill also includes Kitty Mitchell, comedienne; the animated note music sheet, with Maud Bradley as soloist; Gardner and Ely, comedy duo; the Saville-Sloan Comedians in a "vaudeville" called All in the Family; Lydia Barry and George Felix, comedy duo; Louisa Haskell, monologist; Willis and Loretto, the tramp and the gay soubrette; Ola Hayden, lady tenor; the Review Comedy Four; Will F. Denny, vocalist; Ramona and Arno, comedy acrobats; Creago and Bennett, singers and dancers; Chris Green, musical comedian, and Wilson and McIntyre, duettists.

Koster and Bial's.

Chirgwin, "the white-eyed Kaffir," a music hall artist from London, makes his American debut, and William E. Ritchie, the tramp cyclist, makes his American reappearance after

a long and successful season in England. The others are Julie Mackey, contralto; Charmion, the trapezist; Rogers Brothers, Dutch comedians; the Six Picchiani Sisters, acrobats; Delmore and Lee, ladder act; De Bessel, the clay modeler; Burke and Andrus and their trained mule; Irma Orbesany and her cockatoo; Albert L. Guille, tenor; Langslow, sharp shooter, and the Mong Toon Trio of Hindoo jugglers.

Weber and Fields' Music Hall.

Pousse Cafe, the merry burlesque, runs along as blithely as ever. The olio is headed by Mary Norman, who is in her second week of success. The others are La Belle Maie, a wire walker, who makes her American debut, and Ford and West, comedy duo.

Keith's Union Square.

Lillian Burkhardt presents for the first time in this city Grant Stewart's comedietta, written for her, called A Passing Fancy. Alice Atherton plays a return engagement, introducing her laughing song. The others are Joseph Hart and Carrie De Mar in The Quiet Mr. Gay; Maxwell and Simpson in their illustrated song specialty; Lillie Western, instrumentalist; Dixon, Bowers and Dixon, as "the three Rubes"; George Evans, "the Honey Boy"; the Blondells, in their "kid" specialty; Wormwood's dogs and monkeys; Benetto, contortionist; Sig. Quinto, baritone; the Folly Trio, entertainers; Conwell and Swan, buck dancers; Patterson Brothers, comedians; Walt and Adelle, comedy duo; Sig. Oberl; Gordon and Bryant, Irish comedians; Tonbey and Mack, comedians, and Piper and Damen, comedy duo.

THE BURLESQUE HOUSES.

SAN T. JACK'S THEATRE.—The burlesque, The Model, is continued. In the olio James Richmond Glenroy, Alice Gilmore, and Sherman and Morrissey remain, while the newcomers are Arthur Rigby, the Everett Trio, Husted and Guyer, and the Sons of the Desert.

MINER'S BOWERY.—Abe Leavitt's Rents-Santley company began last evening their eighth New York engagement of the season.

THE LONDON.—Gus Hill's Vanity Fair is the week's attraction at this house.

MINER'S EIGHTH AVENUE.—H. W. Williams' Own company are entertaining the West Side contingent.

THE OLYMPIC.—Fred Rider's New Night Owls have returned for another week in Harlem.

LAST WEEK'S BILLS.

PLEASURE PALACE.—Minnie Seligman played a highly successful engagement here last week, and pleased thousands of her admirers with her very excellent presentation of Gilbert's one-act play, Comedy and Tragedy. Albert Gran and Richard Ganthony lent the star efficient support. Fabrice made her reappearance after a long and highly successful tour of the West, and was seen in A New Year's Dream, in which she has made hits on previous occasions. She was splendidly supported by Alf Hampton. John W. Ransome's hit as "Coker at the Club" was very emphatic, and his "Yiddisher" stories were received with howls of approval. Letta and Minnie, fresh from Europe, made their American debuts. Minnie didn't have much to do but stand around and look pretty and arrange things so that Letta could show off. When it comes to gymnastic work, Letta is, as they say down town, "no slouch." He has remarkable muscular development and accomplished the wonderful feat of walking down stairs, jumping from step to step on one hand. He also waited on his hands while Minnie played music on a set of sleigh bells, which were very prettily decorated. Edward M. Favor and Edith Sinclair were as successful as ever in winning laughs with their skit, The Maguire. A. O. Duncan had some new and timely allusions to current topics, which were received with great applause. Cal Stewart, who is one of the most natural comedians on the stage, made a hit in his unique specialty. The Blondells presented their familiar "kid" sketch, which made its usual hit, and on several days they tried a new sketch which is entirely different from the line of work with which they have been identified. Unlike most vaudeville sketches it contains a plot, a very simple one to be sure, but still twisted enough to be interesting. Mrs. Blondell looked charming in a dress which showed her trim figure to advantage, and played the part of the suspicious wife very well indeed. Mr. Blondell as a cool, lying, gay deceiver of a husband had a good many funny lines to say, and he said them in a way which brought laughs. When they get the skit in thorough working order it ought to be a winner. The biograph pictures of the Maine were cheered. The other performers were Kelly and St. Clair, the Three Brothers Melroe, Mat Farnan, and Alice Raymond and John Kurkamp.

TONY PASTOR'S.—Mrs. Annie Yeomans presented a new sketch written for her by W. De Wagstaffe, called A Basement Flirtation. She was assisted by Joe Kearney. Mrs. Yeomans appeared as an Irish cook, and Mr. Kearney impersonated "one of the Snek." There is no plot to the sketch, but it serves to give Mrs. Yeomans an opportunity to show how clever she is in her impersonation of the good-natured Irishwoman. Mr. Kearney's policeman was rather good, though a trifle exaggerated. The sketch was produced under the direction of Jennie Yeomans. Mrs. Yeomans' reception at each performance was extremely cordial, and showed that New Yorkers do not forget their old favorites. Al. Fields and Belle Stewart were seen in their new farcical jumble of jest and song, and they must be credited with a solid hit. Both are clever, and their combined talents make of their little skit one of the merriest twenty-five minute acts now before the public. Miss Stewart sang "Don't Let Her Lose Her Way" excellently, and Mr. Fields sang some very funny parodies. Maud Raymond returned from her excursion into the legitimate, and made her usual hit with her songs and stories. She told two new jokes and sang two new songs. Francesa Redding assisted by Carleton Macy presented A Forgotten Combination, which made a big hit. Miss Redding was full of ginger, and Mr. Macy supported her splendidly. He is by far the best leading man she has ever had. Matt Woodward and Carrie Merrilees were seen for the first time in Mr. Woodward's sketch, Wanted, a Dancing Master. It is a very pleasing trifle, and contains some funny lines, smart songs and bright bits of business. Miss Merrilees is a very pretty girl, and her dance met with warm approval. Barney Pagan and Henrietta Byron made a big hit in their sketch, Idle Fancy, which is made up of jokes, songs and dances. Miss Byron's dresses excited the admiration of the ladies. Maud McIntyre made one of the biggest hits of the bill with her songs and imitations. Her dialect work is excellent, and she

won lots of encores. John Le Clair made a pleasing impression with his juggling act, which is one of the best on the boards. Others on the bill were the Grahams, the Walsh Sisters, McCloud and Melville, Ferrall and Starck, Katharine Warren, and Burton and Ashley, who made quite a hit in an eccentric burlesque cake walk.

KOSTER AND BIAL'S.—The Rogers Brothers returned to their old love, the vaudevilles, last week, and scored their customary success. They had a couple of new parodies; and, of course, touched upon the Maine disaster in a way which brought out the applause of the patriots in first-class style. Julie Mackey aroused the enthusiasm of the audiences with her patriotic song describing the Maine affair, set to the music of "Columbia the Gem of the Ocean," and was recalled repeatedly. She was appropriately costumed as a sailor boy. The Burke Brothers and their trained mule kept the house in roars of laughter. There is nothing new to be said of the remainder of the bill, as it is the same as it has been for some time past. Charmion, the trapezist, the Six Picchiani Sisters, the Avolos, the Kurachins, the De Kock Troupe, Clarissa Agnew, Delmore and Lee, De Bessel, and Raffin's monkeys all scored their usual hits, and Max Gabriel's orchestra, which now has the distinction of big type on the programmes furnished excellent music.

KEITH'S UNION SQUARE.—Lillian Burkhardt presented Grant Stewart's fairy play, The Lady of the Rowan Tree for the first time in this city. The story of the piece was given in THE MIRROR a short time ago, and it is only necessary to add that it made a decided hit. The dialogue is very bright, and laughter was frequent throughout. Miss Burkhardt spoke the lines allotted to her excellently, but her assistant, Caryl Wilbur, had almost all the lines which brought laughs. The general effect of the play was very pleasing. The effects of the appearance and disappearance of the fairy were very well managed. There was a little tipsy scene for Miss Burkhardt, which she did very daintily. The Lady of the Rowan Tree may be added to the long list of successes made by this popular star. Herbert Cawthorne and Susie Forrester repeated the big hit they made here a few weeks ago in their farce, A Damage Suit. Miss Forrester was warmly applauded for her very clever rendition of some smart coon songs. Arthur and Jennie Dunn were funny in their own short way as The Actress and the Bell Boy. Irish and German fun was served up in generous quantities by Bobby Gaylor and Gus Williams. Harrigan, the best of the tramp jugglers, put in some new gags, and invited others in the same line to "please jolly." Howe, Wall and Walters' musical act proved amusing and agreeable. The animated song sheet with Josephine Gasman, whose popularity remains at the top notch, was continued and the encores were as frequent as ever. T. J. Farron sang the song about the strawberries and several others with great success. Little Gertie Cochran answered her manager's questions glibly, and showed her remarkable power of memory in amusing fashion. The manager is still the feature of the act. Arnim and Wagner introduced some new songs in their act with success. Wilson and McIntyre presented a very pleasing singing sketch, which had some original and taking features. Robbins, the bicyclist; the Newsboys' Quintette, Nizaras, and Mlle. Chester's dog were also in the bill, which was altogether up to the high standard always maintained here.

HARLEM MUSIC HALL.—The hit of the bill was made by Jones, Grant and Jones. They do unquestionably the best "coon" act in vaudeville. Jones causes continuous laughter with his comedy work; Grant in his new clothes is about the swiftest thing that ever happened, and Mrs. Jones enters fully into the spirit of her part. Imogene Comer sang several songs with dramatic and vocal effectiveness, and won well deserved applause. Mark Murphy rattled off his Irish monologue. Emmonda, Emerson and Emmonds were amusing in their sketch, and gave their theatre last pantomime, the best thing they do, as an encore. Jules and Ella Garrison were seen in their travesties, which were applauded freely. Meyer Cohen sang several of Charles K. Harris' songs, illustrated with excellent slides, and concluded with views of the United States Navy, causing the patriots in the house to howl with delight. Imogene Comer and the Garrisons also catered to the patriotic element with much success. The Two Dromios and the Three Mongoose, acrobats; Fred Russell, cornetist, and Charles H. Duncan, vocalist, were also on the bill. The audience was very large all the week.

SAN T. JACK'S THEATRE.—Manager Jack is first in the field with a burlesque on The Conquerors. It is called The Conquerors, and was written by Frank Abbott. Though not as amusing as it might be, it has many funny lines and situations, and affords opportunity for Nona Wills to give an excellent imitation of Viola Alden, and for George Reban to do what is really a fine bit of work as the innkeeper. Montie Collins was disappointing as Hugo De Cantray, seeming unable to bring out the humor in his lines. Stella Gilmore and Marie Barnum filled unimportant parts. In the olio, Carrie Esler, who is refreshingly original in her work, repeated her success of last week. Sherman and Morrissey did a comedy act that was very funny at times. Alice Gilmore sang some ballads pleasingly. The Pantser Trio did their excellent acrobatic act. The Wilson Brothers did another. James Richmond Glenroy was successful with his amusing monologue. The Harum of the Effendi, with new material introduced, opened the bill. Fatima's singing and dances is one of its best features. The Model continued as the closing number, the company doing their usual good work. Mike Nibbe makes a hit in the unique part of a Hebrew hayseed. Business was good.

PROCTOR'S.—A new sketch by Edmund Gervase, called A Lively Nerve Nourisher, was presented by J. K. Emmet and Anna Mortland. It tells the story of a young man who is engaged to a girl who is an enthusiast in the blue ribbon movement. He has promised to swear off drinking, smoking and other things which she abhors, and gives a farewell bachelor supper. He wakes up lying on a sofa with all his clothes on and the evidences of his dissipation strewn all around. Of course she comes in, and his efforts are directed toward concealing the evidence of the jamboree. He is expecting a messenger every moment, whom he has sent after a bottle of cock-tails. The boy blunders, but before she gets a chance to look at the bottle he pastes an advertisement of "The Lively Nerve-Nourisher" over the label on the bottle, and explains that it is medicine. She insists upon having some, as she is very nervous herself. She takes a drink and almost becomes merry, when she discovers the deception. He is cornered and confesses, and she agrees to forgive him on condition that he will never do it again. The idea is very good, and if Mr. Emmet had taken a little more interest in his work it would have gone a great deal better. As it was, however, it was quite a pleasing sketch. Miss Mortland looked very sweet in a Spring gown and hat of the latest

A POPULAR JESTER.



FRANK CUSHMAN.

Among the many negro comedians who are amusing the public with song and story, none is more popular or better known than Frank Cushman, whose picture heads this column. During a recent engagement played by Mr. Cushman at Proctor's Theatre in this city he made an exceptionally strong hit.

Mr. Cushman is one of the most original comedians on the stage. He has made a very close study of the ways and manners of the American negro, and he reproduces him on the stage to the life. In his make-up, walk, method of singing, dialect, and the peculiar idiomatic lingo of the black man he excels, and in consequence his act is entirely different from that of any other negro impersonator.

Cushman, in addition to his ability as a negro impersonator, is gifted in many other ways. He has a remarkably sweet tenor voice of a very high range, and can sing a ballad or a comic song with equal facility. He has an amusing monologue, in which he introduces imitations of Irish and German singing, and a burlesque on comic opera, which is one of the best features of his act. He has an extensive repertoire of songs, one of his biggest hits being a new one called "Klondike Bill, I've Scratched You Off My List." He has also added a new patriotic song called "America Forever," which invariably arouses the enthusiasm of his audiences.

pattern, and played her part excellently. It is about time she was billed with an "and" on the programme, instead of being put in small type with the words "assisted by" before her name. Cora Tanner and Louis F. Massen repeated the hit they made at the Palace the week before in Sir Charles Young's little play, Drifted Apart. Press Eldridge had gags and parodies to fit the war scare, and scored heavily, as usual. Marie Heath made a hit with her "Tale of Woe" song, and the others. She is a clever little woman, but she will not become a pet of the public unless she learns some new songs. Smith and Campbell are still hoping that they'll choke, and the audiences will soon begin to hope the same thing if they don't cut it short or get some new gag. Goldin, the magician, has an easy manner and made a hit with his tricks. Leonidas' cats and dogs, which were retained for a second week, repeated their success. La Petite Adelaide sang one song and danced three dances. She is agile and graceful, and won a good deal of applause. The Three Rio Brothers, European ring performers, made their American New York debut. They have an elaborate apparatus, and did some very good tricks. The Five Whirlwinds did some excellent tumbling, and the Olympia Quartette met with their usual reception. Le Claire and Haysa, the Ford Brothers, and the Two Luciers were also in the bill. A new team, made up of Wilbur Mack and Will West, did not appear after Monday.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Mary Norman, the gifted monologist, made her first appearance at this house. She seemed a trifle nervous on her first appearance, as it was her first experience in entertaining a music hall audience, and she seemed afraid that the blasé crowd might not appreciate her society caricatures. Her fears were groundless, however, for her work went better than it has ever done in this city. The laughs were more frequent and the applause more genuine than they have ever been before in this city, where she has already established herself as a favorite. Miss Norman stands alone on the stage to-day as the one woman performer who can keep an audience amused and interested for almost half an hour without the assistance of other people. Her success was so emphatic on the first night of her engagement that she was immediately re-engaged for a second week. Blockson and Burns repeated the success they have always made at this house, and De Camo, the comedy juggler, did some funny tricks. Pousse Cafe ran along in its merry way, with its big bunch of beautiful girls and its inimitable cast of comic men. It will surely run the season out.

CHIRGWIN AND RITCHIE ARRIVE.

George H. Chirgwin, "the white-eyed musical Kaffir," and William E. Ritchie, the tramp cyclist, arrived in New York last week. Both performers began engagements at Koster and Bial's last evening.

Chirgwin is one of the idols of the London music hall, and it is said that he has refused numerous offers from American managers who thought he would duplicate his success on this side of the sea. He was a little bit afraid to come, however, until his recent success in Australia, which caused him to think that he would stand a good chance in New York.

His turn is of the "musical moke" variety, but he makes no attempt at the dialect of our "coons." He makes up his face black, with the exception of a triangular patch around his right eye, from which he received his nickname. His performance will be reviewed at length in next week's Mirror.

WILMINGTON THEATRE BURNED.

The Wonderland Theatre in Wilmington, Del., managed by W. L. Dockstader, caught fire from an overheated furnace at 3 o'clock in the morning of March 3, and was practically destroyed. It was with difficulty that Mr. and Mrs. Dockstader, who occupied rooms on the upper floors, were able to escape the flames. The performers appearing there lost all their wardrobe and special scenery. The fire happened at a most un-

VAUDEVILLE.

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ONE OF THE GREATEST HITS KNOWN IN VAUDEVILLE.

A LAUGH AFTER EVERY SPEECH.

MISS BEATRICE MORELAND

In an Original Sketch by GEORGE M. COHAN (of the Four Cohans) Entitled

A GAME OF GOLF [Copyrighted].

FIRST PRODUCED AT TONY PASTOR'S THEATRE FEB. 21, 1898.

PRaised AND ENDORSED BY TONY PASTOR AND THE ENTIRE NEW YORK PRESS.

JOS. F. VION, Agent, 42 West 31st Street.

It gives me great pleasure to recommend this sketch as one of the brightest and strongest sketches I have played this season.—TONY PASTOR.

fortunate time, as Mr. Dockstader was doing a remarkably fine business. He will rebuild, but his plans are not as yet settled. Mr. Dockstader had succeeded in interesting the people of Wilmington in high-class vaudeville, and it is too bad that he should have to suffer so severe a loss. He is full of pluck and energy, and will undoubtedly have a better theatre in a few months, and will be able to give performances of even a higher class than before.

EXTENDING THE KEITH CIRCUIT.

B. F. Keith, the continuous performance magnate, makes an announcement that is of great interest to the entire vaudeville profession. He is about to increase his vaudeville circuit to four theatres. At the end of this season he will take Keith's Opera House, Providence, which has hitherto been a combination house, out of the legitimate, and, after devoting the Summer to improvements, renovation, redecoration and refitting, he will open it in the early fall as number four of his continuous performance circuit. This is no new idea of Mr. Keith's, as he has had it in mind for three years. During the past season he has felt the public pulse in Providence by booking several weeks with house shows, and the result was so satisfactory that he came to the conclusion that the times and the town were ripe for his original plan of continuous performance of high-class vaudeville. Mr. Keith gives as his chief reason for the change the fact that good road attractions are scarce, and that he prefers to please his patrons with excellent specialty entertainments rather than fail to do so with mediocre or hopelessly bad plays. It is generally believed that Mr. Keith has made a most excellent business move in the centralization of his circuit bookings, with the booking office at the Union Square Theatre in New York. All the bookings will be under the direct personal supervision of General Manager E. F. Albee. Artists will be given contracts covering the circuit of four theatres, thus avoiding the necessity of corresponding with the resident managers of the different Keith houses. Mr. Albee is perhaps the best equipped vaudeville manager in the country to supervise bookings, as he has acquired, through his experience as resident manager in each of Mr. Keith's various houses, a practical knowledge of the tastes of the theatregoers in the different cities. His many years as Mr. Keith's chief assistant in educating the public up to an appreciation of high-class vaudeville has given him such a knowledge of the vaudeville field as is enjoyed by few in his position, and his lieutenant in the work, Resident Manager S. K. Hodgdon, who has for twelve years been booking Mr. Keith's Boston theatre, is almost as well equipped.

ELSIE ADAIR HEARD FROM.

The following letter from W. B. Vanderlip, Jr., husband and manager of Elsie Adair, is of more than ordinary interest:

HANKOW, CHINA, Jan. 18.

To the Editor of The Dramatic Mirror:

Will you kindly furnish your readers with a little information regarding our movements, as both Miss Adair and myself have read our "obituaries," notices of shipwrecks, etc., etc., in American papers. We are both very much in evidence and in the best of health, and will arrive in San Francisco about June, after an absence of exactly two years. We have returned from Siberia, where we played to immense houses in Vladivostok, Nikolai, Blagoveshensk, and Habarovsk. We returned to Shanghai, where we found an offer awaiting us to proceed to the interior of China, from the famous war Viceroy, Chang Che Tung, whose Yamen (Palace) is situated here at Hankow. We steamed one thousand miles up the Yang-tse-Kiang River in a Government boat, wearing Chinese garments and living Chinese style. Nine-tenths of our audiences have never seen a foreign lady. As to pleasing the Chinese, Miss Adair's dances and the Vitascopes are equal. The kissing scene between May Irwin and John C. Rice is the favorite picture. The population of Hankow is 1,000,000. Respectfully yours, W. B. VANDERLIP, JR.

BRUNELLE STEPS OUT.

Harry Brunelle, resident manager of Proctor's Twenty-third Street Theatre, has resigned his position, and will be succeeded on Monday next by John T. Fynes, formerly manager of Keith's Opera House in Providence, R. I. Mr. Fynes is a brother of Mr. Proctor's general manager. He began his career as a newspaper man, and worked on the Sun and World, in this city. He went to Providence as manager for Mr. Keith in 1895, and has been there ever since. H. P. Butler, who was assistant manager of the Union Square under Mr. Fynes, resigned last week, and will join the Proctor forces.

MORE NEW STARS.

Katie Emmett, who has starred successfully for several seasons, will shortly make her debut in vaudeville at one of the leading theatres. Kenneth Lee is engaged in writing a sketch for Miss Emmett, in which her talent for entertaining will be given plenty of scope. Edwin Milton Royle and his wife, Selina Fetter Royle, will also step from the legitimate ranks and become vaudevillians, pro tem. They will appear in a short version of Captain Impudence.

IMPROVEMENTS AT THE HARLEM.

During the Summer several alterations are to be made at the Harlem Music Hall. Among them will be a wider entrance and a new ticket office, both on the ground floor, which the patrons will appreciate.

Managers Hurtig and Tuck have decided, in view of the recent success of the Broadway Burlesque at this house, to play high-class burlesque companies from time to time hereafter.

THE CLOVER TRIO'S HIT.

The Clover Trio, which is made up of three pretty girls, who keep their names a profound secret, have been making a decided hit since their appearance in vaudeville. They are bright and up-to-date, and have received a

good deal of attention from the press in every city they have visited.

AN HONEST HOTEL MAN.

Florence Evans, of Barr and Evans, is sounding the praises of the proprietor of the Bassett House, Derby, Conn. She and her husband joined the A Boy Wanted company, at Derby, on Thursday last. On retiring she placed a bag, containing a pair of four-karat rings, two valuable diamond rings, a diamond butterfly pin, \$35 in a money order, and some valuable papers under her pillow. In the hurry of leaving she forgot all about it until she was on the train, at least two hours from Derby. She telegraphed to the Bassett House, and on Sunday morning, in Boston, she got her bag with everything just as she had left it.

THE "SKINDICATE" IN SOCIETY.

Joe Weber, Lon Fields, and Sam Bernard made their debut in society on Tuesday evening last. They went to the house of Stanford White, where many of New York's swiftest set were assembled, and in their Ponce Cafe make-ups did the funny "skindicate" scene from the burlesque. The three comedians were delighted with their experience. The audience enjoyed the fun, and the actors enjoyed the audience. They did not fancy the idea of going, and named a pretty big figure, but the swells paid it without a murmur. Fields says he would be willing to go again for nothing, as he had such a good time, and Bernard and Weber declared that it was "simply great."

VAUDEVILLE JOTTINGS.

A new arrangement of Jessie Couthou's monologue, which was so successful at Keith's last week, was written for her by Marie Doran, who is now at work on an entirely new act for Miss Couthou.

Annie Hart, who enjoyed great success at the Harlem Music Hall during her recent engagement, presented small American flags to everyone in the audience, at the Saturday matinee.

Viola Sheldon has been making a big hit in Reading and Philadelphia, Pa. She will play a return date at Tony Pastor's next week. Miss Sheldon has a clear, sweet soprano voice, and makes a thoroughly pleasing appearance on the stage.

Wesson and Walters, formerly of the Five Castilians, write that they met with great success last week at the Creighton Theatre, Omaha, Neb.

Barr and Evans have joined Blaney's Boy Wanted co. They were obliged to cancel several good vaudeville dates in order to accept the engagement with Mr. Blaney.

Blockson and Burns played their third engagement this season last week at Weber and Fields' Broadway Music Hall. This week they are at Hyde and Behman's. They have a contract for a fourteen weeks' tour of the Moss and Thornton circuit in England, beginning Sept. 19 at Liverpool, but may postpone their dates for one year if negotiations with an American co. are completed.

A. H. Knoll and Marie McNeil have severed their connection with Mr. Robert Wayne and have been engaged for four days with Denier's Comedians, commencing March 9 at Zanesville, Ohio, after which they will go to Detroit, Mich., for a week.

Master Lavender Richardson, the four year old mental marvel, and Sheridan and Forrest, comedy creators, played the Casto Theatre, Fall River, Mass., week of March 7.

Jessamine Rodgers and Frederick Bock presented their sketch, My Father, at the concert at the Pleasure Palace on Sunday last. The piece is a condensed version of One Touch of Nature.

Diana, the mirror dancer, is presenting a new series of dances with the All Baba co.

Charmion, the sensational trapezist, has a number of imitators, and some of them even go so far as to use her name. The original will not be seen at any house but Kosler and Bial's, where she remains until her departure for Europe.

Marie LeBlanc, the English character vocalist, has been engaged by Tony Pastor, and will make her debut at his house on March 28.

While Lizzie Raymond was singing "Take Your Clothes and Go," one night recently at Weber and Fields', Sam Bernard and Charles J. Ross stole in behind her and began to pack everything in sight in a trunk. The audience howled, and Miss Raymond was delighted at her warm reception, until she turned round and discovered the reason of the uproar. Even then she was not displeased, and is thinking of offering the comedians an engagement to support her on the road.

Carrie Fredericks and W. S. Wright, who was supposed to be looking after engagements for her, had a slight disagreement last week, and as a consequence it is said that Miss Fredericks will dispense with his services hereafter.

Ted D. Marks, the irrepressible, sends THE MIRROR the following message on a decidedly French looking postal card stamped "Souvenir de Paris": "Titania, the American descriptive toe-dancer, is the talk of Paris, and I am not talking, but writing. Truly yours, Ted D. Marks."

Fay Templeton will arrive in New York at the end of this week. She will appear in Pousse Cafe at Weber and Fields' Music Hall.

Sadie Forrester, of Cawthorne and Forrester, is very proud of this notice, which appeared in the Boston Transcript during a recent engagement at Keith's Boston house: "Sadie Forrester sings negro songs as they should be sung—at least, the audience thought so. She puts the real streak of the darky nature into her acting; she is absolutely at home; she sings easily and with a perfect understanding of her lines. In this mastery and complete illusion she pleasantly reminds you of May Irwin."

Wills and Lettice were not at Hyde and Behman's Brooklyn last week, but at the Olympic, Providence, where they made a decided hit, and were engaged for a return date April 25. They are at Proctor's Twenty-third Street this week, and next week strengthen the Vaudeville Club at Gilmore's Auditorium, Philadelphia. They open an eight weeks' engagement on the Orpheum Circuit at Kansas City, May 22.

Hilda Thomas and Frank Barry are making a big hit in Chicago. A large party of Miss Thomas' friends attended the Haymarket Theatre on Friday evening last. The season of this popular duo is booked solid to June 1.

John J. Iris is delighted with the result of his advertisement in the last week's MIRROR. He is now handling some of the biggest stars in the profession, and will continue to present new faces constantly. Last week he booked Mr. and Mrs. Edwin Milton Royle for an engagement at Keith's. He is a hustler

B. F. Keith's Amusement Enterprises.

EDWARD F. ALBEE, General Manager.

Performers Take Notice

Hereafter all applications for engagements for either of Mr. Keith's houses in Boston, New York or Philadelphia to be addressed to

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Managers, Take Notice!

WALZ AND ARDELLE

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BEST piano playing, including rag time.

Just finished engagement at Keith's, Boston.

At Keith's Union Square this week.

COME AND SEE US.

A HIT IN VAUDEVILLE.

HARRY BAGGE

"A TRAGEDY IN BOHEMIA."

BY JOHN M. MORTON.

New York Sun, Thursday, Feb. 17, says: "The chief player was Harry Bagge. Both his assistants were capable and the farce was sufficiently diverting to insure its three interpreters steady employment in vaudeville for some time to come. Antonio Pastor laughed like a schoolboy over it."

The Morning Telegraph, March 7: "Harry Bagge's one act play 'A Tragedy in Bohemia' was the most interesting feature of an excellent bill at the Star last night."

The New York Dramatic Mirror, Feb. 29, says: "The piece contains some very funny lines and situations, and was so well played that the players got a hearty recall from the large audience, which followed the play with much interest. Mr. Bagge ought to have no difficulty in filling a long and profitable season in the best vaudeville houses. Tony Pastor sat in a front seat at the trial and laughed as heartily as any one in the house."

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THE HOGAN'S ALLEY KIDS,

DICK AND ALICE McAVOY

Are at liberty for the balance of season. Have just closed twenty successful weeks with

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as PATSEY and MUGSEY. Poli's, New Haven, this week.

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BLANEY'S A BOY WANTED CO.

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In her latest terpsichorean triumph, entitled

PARAPLUIE FROLIQUE.

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HELENE MORA

Care Hyde and Behman's Theatre, Brooklyn, N. Y.

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Will close their second season with Mathews and Bulger's At Gay Coney Island Co. March 19.

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RICHARD PITROT

World's Greatest Character Dollmaker.

and never tired of working for the best interests of his clients.

Nannie Palmer, Miss Paul Jones, will make her vaudeville debut soon in a sketch written for her by William Morris. Miss Palmer has played with many prominent comedians, and will undoubtedly make a hit in her new venture.

A big benefit was given on Sunday evening at Sam T. Jack's Theatre in aid of the Maine sufferers. Manager Jack has placed two strings of red electric lamps, extending from roof to ground, on the front of his theatre, making it at night the most brilliantly illuminated spot in Broadway.

Clara Morris, Dan McCarthy, Richard Harlow, Plankowski, Alie Gilbert, Will and Frank Gardner, New Hawkins, and La Petite Adelaide make up a special vaudeville bill put in this week at the Columbia Theatre, Washington, booked by Luckett and Dwyer, with Frank Goodwin as manager.

O. V. Buckley will try a new sketch at Pastor's Friday afternoon, March 11. He will be assisted by Clayton Leake.

Mina Gietlin, who is with the Murray Comedy co. is making a big hit singing the march song, "Jolly Jaws," by Max S. Witt.

Martin Fuller and Joseph Harrington, who specialty was a hit in a Baggage Check, have decided to play dates in the vaudeville houses the rest of the season. They open in Providence, R. I., week of March 21.

Annabelle danced last week at the Travelers' Fair in Madison Square Garden, and at the food show in Brooklyn.

Stella Gray, who is in the cast of Pousse Cafe, will shortly introduce a new specialty.

Sydney Grant and Miss Norton were top liners at the New Gilmore, Springfield, Mass., last week, for the second time this season. They played at the Harlem Music Hall and Proctor's at recent Sunday concerts with great success. They open next month on the Keith circuit.

Louise Thordyke-Boucault and Alexander Heind will be the headliners at the Pleasure Palace next week.

Will Lennon, who managed the Paragon Music Hall in London, died in that city recently. He was very popular and will be greatly missed.

The Gramercy Lyceum, some time the Trocadero, and another time Koster and Bial's, in West Twenty-third Street, will be reopened next week as a music hall, under management of Goldstein and Bimberg.

Jermou's entire Black Crook Burlesque company were arrested by the Montreal police on Feb. 28, on a charge of giving an indecent performance preferred by the Citizens' League.

Lizzie B. Raymond, Gertie Gilson and others are singing Horwitz and Bowers' latest song, "Who Do You Love?"

Charles E. Colby, of Colby and Way, with the Remou Midgets company, played all the music for the artists of the company at Bristol, Ind., on March 1, as the pianist of the theatre was an "ear" performer and could not read music.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins: One of the most opportune vaudeville cards yet offered in any branch of the great field of the play is the elaborate and fully equipped revival by the Hopkins Stock co. of the melodrama, *The Ensign*, which deals with situations and scenes that bring it into thorough and perfect harmony with the existing condition of affairs. The heavy part has been switched and is now Bob Spanish officer, and when he exhibits his vaudeville, tramping on the Stars and Stripes, the house fairly goes wild. I am told that the chap who plays this part takes his meals in the theatre during this engagement for fear of some one giving him a "funny punch." The biograph is also helping the thing along by presenting a picture of the scene. The vaudeville list includes a number of attractive offerings. Tony Wilson and his clown, one of the best of the European acts yet seen in the West; Bogart and O'Brien, with their musical comedies; Al and Marie Anderson, in their "hot" negro act; Joe Welch, the justly celebrated Hebrew impersonator; and other entertaining people are also seen. Business within the past few weeks has been the largest in the history of the house.

Chicago Opera House: Johnstone Bennett, assisted by George W. Lewis, heads the bill. Associated with them are Smith, O'Brien, Watson, Hutchings and Edwards, Bida Thomas and Frank Barry. Master Harry O'Flynn, Harry Armstrong and the funny animated music sheet, Arnold and Gardner, Florence Townsend, Raymond Musical Trio, Jessie Leon, Dan Randall and Frank Hall, Alma Bailey, and Mona La Gette.

Haymarket: The happy, grotesque comedian, Charles Wayne, is with us again for the first time in quite a while. "Charles" can do as many "funny falls" as ever, and his act caught on nicely. Anna Caldwell sings many songs of recent vintage. The comedy of the bill was thoroughly enjoyable and included Adie's "Lonesome W. J. Mills Parca Comedy Trio," Fred Roberts, Hayes and Bandy, Barry Fitzpatrick, Fish and Quigg, Grace Celeste, Baker and Reed, Matsuo Matsuo, Aronson and Ashton, and George Yeoman.

Olympic: Hyde's Sp-dialty co. is the current attraction and, as a matter of course, filling the theatre at every performance. The co. is about the same as when last seen here, and the programme excellent from start to finish. Helene Mora is the bright particular star and she sings sweetly as of yore. The following well-known people assist: McIntyre and Heath, Williams and Walker, Thorne and Carleton, Charles B. Sweet, Canfield and Carleton, La Fayette, the Bandalla, Little May Hoey, the La Velle, Ranch and Kennedy, Schaefer and Clark, Johnson and McKay, Tony and Flo Vernon, and Harry Reynolds.

Sam T. Jack's Opera House: Jennie Yeomans is the big drawing card and continues in the bill. Karina, Clark and Thompson, the Fante-Boni Brothers, and two lively burlesques, with a series of living pictures, make up the very attractive bill. Business great.

Orpheum: Under new management this music hall seems to again be on the high road to success. Billy Robinson has taken the end of it in hand, resulting in some good burlesque vaudeville performances. This week Powers and Hyde are at the top of the list, followed by the Haynes, Melbourne Sisters, Swan and De Voe, Jean Darrow and Lillian Melvin, the magnificence and a number of very well arranged ensembles by pretty girls in pretty costumes.

Gaiety: The Belle of Chicago seems to have caught the popular fancy and is in its second week at this house. Manager Clifford has a new burlesque for his patrons next week, which will be called *The Lady of Quality*.

Savoy: Venus is the title of this week's burlesque and employs many shapely maids, and several vaudeville acts are also interwoven, headed by Lot the West Silmonds.

Notes: I am obliged to call George S. Wood, the great representative of Hopkins theatre, "brother." He became a full fledged Elk last week. In the Brothers co. closed their engagement at the Clark Street Theatre very suddenly, owing to a misunderstanding. Manager Louis Leake says the season will continue as though nothing had happened. Colonel "Ben" Dodson's Minstrels will try the road shortly. Colonel Hopkins has returned from New Orleans and has completed arrangements for his theatre there. It will be called Hopkins' St. Charles Theatre. Regards to Frank Witmark and the rest of the Indiana.

HARRY EARL.

BOSTON, MASS.—Mrs. Annie Yeomans heads the long vaudeville bill at Keith's this week, appearing with Joseph Kenny in a Basement Flirtation. Milton and Dollie Nobles, in Why Walker Returned, and Low Bloom and Jane Cooper in The Tramp and New England Housewife are the other dramatic features in the programme, which also includes Smith and Campbell, Corlotta Stub-nunch, Caroline Hall, C. W. Littlefield, Genaro and Bailey, Melrose Brothers, Mile. Alexandrine, the Four Luciers, the Marions, McMahon and King, Roberta and Donetto, Professor Jewett, Joe Goetz, and pictures on both biograph and stereopticon. E. M. Murray is the soloist to introduce the song sheet. Lillian Burkhardt's long anticipated production of her new fairy play will be made next week.

The Merry Maidens hold the stage at the popular Palace this week, being another of George C. Francis' strong bookings. In the olio are Johnson

and Rice, Bryant and Saville, Madden and Curran, Lowry and Hanley, and Allyn and Lingard. The curtain-raiser is At the French Ball, and An Early Surprise is the closing burlesque. The Palace now has the song sheet among its attractions.

Pauline Hall heads the vaudeville bill, which supplements the performance of The Mikado at the Zoo, but there is no increase in the price of admission, which remains ten cents. Other big stars to come are Remondy, Clara Morris, and Richard Harlow, indicating that the Zoo means to have more than its share of the vaudeville pie. Among the other acts this week are Charles Harrington and Marie Fella, the Bioscopic, Tyler and Tetsman, Alice Carmelo, and Jay and Clayton. Burlesquers are at the Lyceum giving The Girl from China. Weiser and Fields' Burlesque Club Burlesquers are at the Lyceum giving The Girl from China. Weiser and Fields' Burlesque Club Burlesquers are at the Lyceum giving The Girl from China. Weiser and Fields' Burlesque Club Burlesquers are at the Lyceum giving The Girl from China.

In addition to the performance of The Hand of Fate, by Mrs. Lettingwell and the stock co. at the Grand there is an olio including Kittie and William Harbeck, Al Weston, Dan O'Brien, Nettie Collins, Are Pic, Allen Sisters, the Holbrooks, and the Walsh Sisters.

In the bill at Austin and Stone's for this week appear Mous, the Steward and Gillen, Anthony Coleman, Carroll and Larkin, Dot Pullman, Leonard and Fulton, Gertrude Warren, Eddie Horan, McGuire and Thornton, Billy Burke, and the bio-cop, the Anna Le Clair makes her vaudeville debut at the Aquarium this week. Mulligan and Morris, Harry Baranowski, Burke's dogs, Fritz and Fitz, Fox, Merritt and Merritt, Samos Singu, Mile Nina, and Revoir.

Flynn and Sheridan's Big Sensation is the show at the Harvard Athenaeum this week. In the olio appear Maud Gordon, Florence Hughes, Marion and Pearl, May Bohne, Sherman, and the Golden Gate Quartette, Gertie Sawyer, and Lina and Vani. In the house olio the cards are Mr. and Mrs. Harry Payne, the Pitching Brothers, Annie Carter, May Westworth, the La Vines, the Spencer Brothers, the Stanleys, Delmo, Frank Shea, and Robert Winstanley.

PHILADELPHIA, PA.—The programme for week at the Bijou presents as usual many new and interesting features and in spite of the Lenten season the house is crowded to the list with Mr. and Mrs. R. J. Doster and a capable support: Madame Romello remains for second week, a distinct hit with her song and pictures; the Three Polos, Musical Debut, a new animated song, Chava and Mitchell, soloist; Come Kiss Me, Comedy, and Clara Louise Morton, American Comedy Four, Don Octavio, Racket Brothers, Borain Brothers, Melville and Conway, Shayne and Worden, Mile. Chester and her dog, and the Fancions complete the features.

The Trocadero is right in the swim, crowded matinees and evenings. The patronage is being deservedly gained by a weekly change of meritorious vaudeville and burlesque combinations. This week Weber and Fields' Broadway Burlesquers, who made such a favorable impression three months ago, returned and secured equal success. In the olio are the Avoy and May, the Dunbar Sisters, Gilbert and Goldie, the Judges, Dick Bernard, and Marie Beauregard. The latest addition to the co. is Gertrude Rutledge, late of the Castle Square Opera co., a good artist and a very valuable acquisition.

The Gay Girls of Gotham, who played a good week at the Lyceum, have moved up to the Kensington this week with equally good prospects. The principal features are Goldie, St. Clair and Goldie, Popack and Steel, Louise Moore, Khens and Cole, Hughes, Morton, McBride and Walton, and their lively burlesque, Gay Girls at the Tenderloin Hotel. James B. and Fanny Donovan are playing a special engagement with the Avoy and May at the Lyceum, playing to standing room only. Fitzsimmons spar with George Lawlor. Ernest Roeder wrestles with Carl Beck. In the olio Nelson Gillette and Charles B. Demonic, Theo. Whitman and Eddie Charles B. Lawlor, and Mulvey and Inman in clever programme.

WASHINGTON, D. C.—Miss New York, Jr., under the direction of Joe Oppenheimer, is at Kerner's Lyceum, opening to a large audience. In the olio are Harry Le Clair, Crawford and Manning, Ripley and Williams, M. Florence Edwards, the Four Morillas, and Marie De Rosette. John L. Sullivan, the Bill last week closed with the Four Luciers, the MacIntyre Sisters and Dolly, Clifford Sisters, Castellet and Hall, Mabel Carew, and Joe Hardman. Opening this week are Amelia Glover, Annie Hart, Belle Livingston, assisted by Walter F. Teedler, Horwitz and Bowers, Andy Adams, and Semon and ney, the De Morris Sisters. Harry, secretary of the Monday matinees at the Lyceum have become a permanent thing. S. H. Seamon, contracting agent of Buffalo Bill's Wild West aggregation, has been here to make arrangements for the early appearance of the co. Edna Aug closed her engagement with Robie's Knickerbockers here Saturday night and will return to New York to rest with a view of restoring her voice, which has become impaired. Her place has been taken by Nellie Seymour. Lucie Rogers, a well-known Washington girl, is present with The Gay Matinee Girls, will make a European trip on business early in June. James Paxton Voorhees, son of the late Senator from Indiana, who has developed talent as a monologist and impersonator, has taken to vaudeville. He is now negotiating for an early New York appearance. He is stated that Arthur Deming, the star comedian with H. Henry's Minstrels, will have a minstrel show of his own next season.

JERSEY CITY, N. J.—Weber and Fields' Vaudeville Club Burlesquers was the offering at the Bon Ton Feb. 25 to good patronage. The performance is clean and new. Douglas and Ford, assisted by Charlotte Ray, open the performance. Cook and Sonora, who sing and dance in a clever manner; James F. Hoey, in a lot of old stuff, and the Pantzer Brothers, excellent acrobats. The Girl from China concludes the comedians. David Lewis, Nat Fields, and Bob Harris, are very funny. Weber's Parisian Widows 7-12. Rice and Barton's Gaiety co. 14-19. Manager Dinkins has just booked John L. Sullivan and co., and Reilly and Wood's co. have a return date.

Margaret Ross, of the Knickerbocker co., was suffering with hoarseness while playing in this city and had to be assisted in her singing by Emma Krause. The act went very big.

Edna Aug closes her engagement with Louis Robie's Knickerbocker co. at Washington, D. C., and Nellie Seymour joins the co. at Baltimore, Md. 7.

Hastings and Wright, well-known favorites of this city, are perfecting arrangements for a return engagement in a musical comedy called The Belle of the Tower. They say they have good backing and that the co. will be a capable one.

Appearing at a political club stage here Feb. 28 were Maurice and Daly, Fred Emerson, Tom Flynn, Lester Gilbert, and Thomas Whelan.

John B. Mills and Estelle, his daughter, of Robie's Knickerbocker co., are singing a successful patriotic song, "What Are You Waiting For, Uncle Sam?" The air is catchy, the words patriotic and timely, and the singers good.

A Pfeil, musical director of the Knickerbocker co., has arranged excellent musical numbers for his co., and will spend the summer in Iowa, where he will complete an invention which is to be placed before the public next season.

Louie Robie met many old friends during his stay in this city. Mr. Robie was at one time resident manager of the Arcade Theatre here and at that time made many friends. He had an exciting week here. Business is good, his show is excellent, and he is happy.

PROVIDENCE, R. I.—At the Olympic week 28 Manager Spitz provided an entertainment that compared favorably with those seen at his house for several weeks past and business was very good. Alva Wilson headed the bill and entertained in artistic style. The Unique Trio, Dorothy Neville, Maud Courtney and Harry Ellis, presented a very clever little sketch interspersed with artistic sing-

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the bill. Week 7-12 Passion Play of Oberammergau on the moving picture machine.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Big business was the result of a top notch bill week of Feb. 21-27. Clivette gave a great exhibition of jugglery and silhouettes. The Damm Brothers' acrobatic act was a marvel of its kind. Williams and Adams amused with their parodies, and Professor Filla's dogs were the best ever seen here. Fannie Bloodgood made a hit with her artistically rendered descriptive ballads. The holdovers continued their first week's successes. Coming 28: Al. Wilson, the Nawa, Brothers Glosa.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): This house maintained its good business up to the time of the unfortunate fire. People for Feb. 28-5 were Hall Sisters, J. W. Harrington, Abbie Davidson, Deaves' Marionettes, Dawson and Buisley, Del Phino Trio, Manager Dockstader and wife have returned from an extended stay in New York and Philadelphia. While in the latter city Manager Dockstader attended the B. P. O. E. benefit. He is an ardent member and was much pleased.

SAVANNAH, GA.—Tivoli Hall (Wily Williams, manager): New faces week Feb. 23-30. Dwyers and the Gimines, Eva Thatcher, Nixon and Gilbert, Mile. Bernice, Dorris Wilson, and Wily Williams are retained. Performances good; business large. Alhambra Music Hall (John Keiffer, manager): The new faces week Feb. 23-28 were Lena Grace, Mamie Ward, Jennie Earle, Lottie Florence. The other favorites, Jennie Roby, Rose Mendel, Ritchie and Ritchie, James Behan, and John Keiffer, continued to please. Business good.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): Fred Rider's Night Owls opened 28 to the usual large attendance. In the first part Bobby Ralston, "the pocket comedian," is the feature as Punch and the Mikado. In the olio are Mabel Baseltown, Charles Fells, Bobby Ralston, Waller and Waller, Lew Carroll, Leon Sisters, World's Trio. The Russell Brothers 7-12.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. R. Smith, manager): An entertainment of more than ordinary merit was given week of Feb. 28. Violette and Carlos, the Andersons, Guyette and Neville, Revere Sisters, and the Japs are attracting good crowds. Toronto, CAN.—Bijou (E. B. Larkin, manager): An admirable programme is being presented Feb. 28 to large crowds. It includes the Nelsons, Cora Cameron, Johnson and McKay, Devens and Shurtz, Lotta Gladstone, and T. W. Eckert and Emma Berg in their operetta, Master and Pupil.

LOWELL, MASS.—Savoy (H. B. Tucker, manager): Entertainers week of Feb. 21 were the Wilson Sisters, Nizarras, Danny and Dolly Mann, Kopp, Bingham, and Silver and Sparks. The bill amused, but business still continues light and the Lenten season will hardly create prosperity. The Nickel odeon evidently knows how to attract, for it is playing to fine patronage.

BUTTE, MONT.—Casino (James W. Kenney, manager): Mile. Lira, DeBoe, Chandler, and McPherson, Cyrene, the Niners, Babe Payne, Perry Sisters, Maud La Blanche, Fred Wynans, Rove and Cleveland, George Hillier, the Three La Moros, Alice Dwyer, Mabel Weston. Imperial Theatre: Cad Wilson in Orange Blossoms.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): Reilly and Wood co. opened to good business. The Brothers Denzo and the Gardner Brothers are the principal features. Al Reeves' Big Burlesque co. next.

LYNN, MASS.—Music Hall (Dodge and Harrison, managers): Robin Hood, Jr. Feb. 28-2: French Gaiety Girls 2-5.

LAWRENCE, MASS.—New Theatre (C. A. Sweeney, manager): A Trip to Coney Island amused good houses Feb. 24-25. The Colored Sports 2-2: poor business. French Gaiety Girls 7-9. Robin Hood, Jr. 10-12.

DETROIT, MICH.—Lester and Williams Burlesque co. began an engagement at the Capitol Square Feb. 27, but the performance was so poor that the audience could not stand it, and the curtain was rung down at 10 o'clock. The theatre will be closed for the rest of the week until Sunday evening 6, when Irvin Brothers' Venetian Burlesquers will begin a week's engagement.

SCRANTON, PA.—Music Hall (A. A. Fennyvesy, manager): Flynn and Sheridan's New City Sports to big houses; good performance. Dark 7-10.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Belenger, manager): Feb. 28-5 Harvey B. Perkins, Annie Worth, Emma Cottrill, and Edith Pierston: business fair.

NORTH ADAMS, MASS.—Bijou (Bijou Syndicate, managers): The Early Birds Burlesquers, one of the poorest aggregations seen here in some time, received a frosty reception week ending 5. A good combination co. is booked week of 7.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Rose Hill's Folly co. week ending 5 to good business, considering the strong counter attractions. The co. is capable, scenery good and costumes pretty. May Howard 7-12.

READING, PA.—Gilder's Auditorium (Charles Gilder, manager): The programme week Feb. 28-5 consisted of Hugh Stanton and Pauline Willard, John T. Tierney, Lewis and Elliott, Ida Russell, Evans and Vidoco, Edna Kolins, McPhee and Hill, and McBride and Goodrich, who were well received by fair audiences.

NEWPORT NEWS, VA.—Barton's Theatre (J. M. Barton, proprietor): Charles Bentz, manager. Last week's people hold over this week, with regular stock co. New faces John J. Welch and Poqueline. Special mention, Joadwine and Dewitt and the Arleighs: business good; performances satisfactory.

ROCHESTER, N. Y.—Wonderland (J. H. Moore, manager): Capacity tested Feb. 28-5. The olio included Benham and Byrne, D. M. Felix, Pearl Andrews, Professor Gailardo, Mazur and Mazette, Manning and Weston, and Irma Orbanasy. The animated song sheet, with Nellie Burt, Diana, Deynda and Brown, Charles F. Jerome Meeker and Mack's comedy trio, and Laura Beny 7-12.

ing by the two charming ladies. They were called to the front several times. Wills and Loretto as the Tramp and the Gay Sourette took the house by storm. They had a great act and Wills is one of the best tramp comedians ever seen here. Florence Moore, John Kernell, and Joy and Clayton were all good, and the well-known American Comedy Four and the cinematographic were pleasing. J. G. Jer-

son's European Sensation 7-12. Large audiences greeted Harry Morris' Twentieth Century Maids at the Westminster Feb. 28-5. In the olio were Lew Randall, Johnson Trio, Nettie De Coursey, Emory and Omega, J. C. Harrington, and Clara Simons. The latter were big favorites. Rose Hill English Comedy 7-12. A benefit performance for the Waukegan strikers was given in Infantry Hall 4 under the management of the Manufacturers' Outlet Co. of this city, before a very large audience. Among those on the long bill were Walter Leon, May Abbey, Professor Birmingham, Bert Hale, Ramsey, Tenner and Tyler, Dr. Clarence B. Davis, Brennan and Wheeler, Three De Vines, Blanche Eva Lizotte, Three Renca, and Mackie and Walker.

CLEVELAND, O.—Sam Devere's Own co. was at the Star week of Feb. 28 and gave a very entertaining programme. Rice and Barton's Gaiety co. week of 7. Minicop City Club will play a return engagement at the Star in the near future. Frank Devere says he will be ten more weeks at the Star, then back on the farm. WM. CRANSTON.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Week Feb. 28-5 Kittie Pink, Annie Goldie, Carrie Manning, Marie Wilbur, Clara De Forrest, John Merritt, and the Great Pinks. Cora and Sigfried, Mille Treves, and the Ferris's. Olympic Theatre (John and May Brandon, managers): Opened week Feb. 28 under new management to fair business. Schaffer's co. present a good bill and are clever enter aliners. The co. embrace the Schaffers, Lillian Gardner, Beanie Green, Addie Bentley, Cora Johnson, Lillian Hart, Burk O'Brien, Onetta, Violet Earl, Katie and French, Olenshaw and Patwell, Carroll, Kent and French, Olenshaw and Patwell, Carroll and Maggie Leonis, and Charles Gardner's orchestra. Closed 27, Campbell and Campbell, the Three Neimeyeras—Tivoli (John Straka, proprietor): Armand and Carrol are favorite entertainers. The Victoria Theatre (John L. Sullivan, manager): A pleasing feature. Business fair.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Weber's Parisian Widows furnished amusement Feb. 28-5. Several individual bills were scored and the entire performance was lively and up to date. Business good. Very good 7-12. Isham Octoroms, 14-19. Hopkins' Trans-Oceanics—Columbia (F. W. Voigt, manager): The Broadway Girl Feb. 28-5. The co. is composed of vaudeville performers Red, white, and blue were the predominating colors in the costumes, and this aroused the patriotism of the audience. A cake walk is one of many interesting features. Opened to fair houses 7-12, John L. Sullivan, Weber and Fields, and next season all their co. will be under the management of the latter firm. A special ladies' matinee will be given at Waldmann's 11. The attraction is Isham's Octoroms.

PALL RIVER, MASS.—Rich's Theatre (Mason and Beck, managers): The Robin Hood Jr. Burlesquers, played a fair engagement Feb. 28. Helen Russell is the star. In the olio are Watson and Moore, Price and Courtney, Leonal and Wylie, Provo, Gard, and Gilmore, and McCabe and Sabine. London Gaiety Girls opened fairly 28 for three nights. Victor and the Herbert Brothers are clever, and the rest of the olio includes the Belmonts, O'Brien, Jennings and O'Brien, and the Kegans. Twentieth Century Maids 7-10. Castle Theatre (Al Haynes, manager): For week ending 5 Professor Mapes continued with his views and Bert Hale, the Ventis, Walton and Doyle, Tommy Hayes, and John A. West were in the co. Alice Shaw and daughters were the top liners. Business was not up to the standard.

CINCINNATI, O.—Rice and Barton's co. filled the bill at People's most successfully Feb. 27-5. Two burlesques were given, and the olio served to introduce Barton and Eckhoff. Miles and Raymond, Frankie Haynes, Swan and Bamhard, the Hill Sisters, Battle Mills, Idylla Vyner, and living pictures, under the direction of Ida Austine. The American Burlesquers are next. Hopkins' Trans-Oceanics were at the Fountain the same week. Intense enthusiasm was created by the biograph views of the House. The artists were the Belmonts, the Sidman, and their excellent and quaint sketch A Bit of Real Life, the Karzo Trio, Vime DeWitt, Genaro and Bailey, Henry Kessler, and Sharp and Flat. Chimacine Madden is underlined.

KANSAS CITY, MO.—Papinta, with her gorgeous illuminations and brilliant mirrors, headed the bill at the Orpheum Feb. 27-5 and made a big hit at each performance. The butterfly and fire dances and the other effects of color and motion were a source of great delight. House crowded at nearly every performance. Rice and Elmer were pleasing in their horizontal bar performance. George H. Wood was entertaining, and Barnes and Sison introduced a number of pleasing songs and dances. Mandola performed on a revolving globe and gave satisfaction. Caveny drew some pictures, and William Shields did some dangerous and funny things on a wheel. The Geisler Trio completed the bill.

BUFFALO, N. Y.—Vanity Fair was the attraction at the Court Street 28-4. The olio included Lizzie Dorems Daly, Hanley and Jarvis, George Mack, Maher Sisters, Lena La Convier, Newell and Shevett, Dave Marion, Mitchell and Jess, Weston Sisters, Fannie Veder, and Margie Tebeau. Business good. Bon Ton Burlesquers follow. The Wonderland continues to draw good patronage. The bill included Bruno John's Wild West and Indian Wars Band and two vaudeville co. The features for week of 6 are Kerlake's Piz Circus, McIntyre, Rice and McIntyre, and Sefton and Deagle.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, manager): Programme for week of Feb. 28-5 was about the same as a comic opera, so full was it of first-class music, comedy and acrobatics, and crowds were on hand at every performance. Adelle Jackson, Harry Stanley, Clara Whitaker, and Ola Hayden created a furor. Fred Hallen and Molly Fugay in His Wife's Hero presented clean comedy. The Brothers Fortuna, Hyerthia Pyrm, M. Mahon and King, Spencer Brothers, and the La Dellos were also in

Cook Opera House (S. S. Shubert, manager) The French Folly co. to good sized houses 2-5.
LOUISVILLE, KY.—Musco City Club played a return engagement at the New Buckingham week commencing 2; Fannie Everett, the Kummia, Carrie Fulton, and the other well-known members of the co. repeated the success of their former visit. They Masqueraders open 6.

WEST SUPERIOR, WIS.—Star Theatre (Clarence Leonard, manager) This house continues to play to big business nightly. Roster for week: Norris and Hawick, Paddy Shea, Pearly Sisters, McSorley and Atwood, Tom White, Nora Cooper, Mamie Castle, Ruby Atkinson, Flo Smith—Northwestern Theatre (Will H. Bruno, manager) Business reported fair week Feb. 25-27. People for week are F. J. Donovan, Larry Mack, Very Shirley, Lillian Morris, Mattie Castellan, Vesie Sylvester, and others.

PITTSBURGH, PA.—May Howard at the Academy of Music opened 28 to capacity. Next attraction The New York Stars. George H. Protzman, who left during his acrobatic performance at the Waldorf Museum, is recovering.

NEW YORK.—Gaiety Theatre (James Kearns, manager) Jermon's Black Crook, which should have opened here Feb. 28, owing to trouble in Canada, is not open until Wednesday 2 to packed house. Specialties by Kattie Clements, Emory and Marlow, Kattie Wells, Larry Smith, and Mamie Chapman, assisted by a colored boy and girl, Murrel, Von Miller and Ashley, and Valencia, who does a disarming act on the trapeze. Robie's Bohemian Burlesquers 7-12.

INDIANAPOLIS, IND.—Harry Semon's co. failed to appear at the Empire Feb. 24-26 and the house was dark. Bryant and Watson, with their American Burlesquers, opened Feb. 28 for the week. The Burlesquers were good and the specialties bright.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers) Week 28 George Evans, the honey boy, was the star. The Gleasons did some excellent dancing. Sydney Grant and Miss Norton did their bright sketch. Emory and Nodine, the two Abacos, the Devereauxs, and the biograph were also in the bill.

VAUDEVILLE PERFORMERS' DATES.

Aldrich, Charles T.—Walnut, Cincinnati, March 7-12.
 Americus Comedy Four—Keith's, Phila., March 7-12.
 Adelaide, La Petite—Columbia, Washington, March 7-12.
 Armstrong, Harry—Opera House, Chicago, March 7-12.
 Alburton and Bartram—Harlem Music Hall, N. Y., March 7-12.
 Amann—Bijou, Washington, March 7-12.
 Austin, George E.—Hyde and Behman's, Brooklyn, March 7-12.
 Alexandrine, Mlle.—Keith's, Boston, March 7-12.
 Arcaris, The—Grand, Boston, March 7-12.
 Allen Sisters—Grand, Boston, March 7-12.
 Aronson and Ashton—Haymarket, Chicago, March 7-12.
 Arnold and Gardner—Opera House, Chicago, March 7-12.
 Berkhart, Lillian—Keith's, N. Y., 28-March 12.
 Bogert and O'Brien—Hopkins', Chicago, March 7-12.
 Blondells, The—Keith's, N. Y., March 7-12.
 Blockman and Burns—Hyde and Behman's, Brooklyn, March 7-12.
 Bennett, Laura—Wonderland, Rochester, March 7-12.
 Burroughs, Mr. and Mrs.—Austin and Stone's, Boston, 28-March 12.
 Burke, Billy—Austin and Stone's, Boston, 28-March 12.
 Bennett, Johnstone—Opera House, Chicago, March 7-12.
 Boucicault, Louise—Thorndyke-Proctor's, N. Y., March 7-12.
 Bradley, Maude—Proctor's, N. Y., March 7-12.
 Barry and Felix—Proctor's, N. Y., March 7-12.
 Belmonts, The—Pastor's, N. Y., March 7-12.
 Bennetto—Keith's, N. Y., March 7-12.
 Burke and Andrus—Koster and Bial's, March 7-12.
 Borani Brothers—Keith's, Phila., March 7-12.
 Beeson, Mlle.—Ninth and Arch, Phila., March 7-12.
 Belmonts, The—Ninth and Arch, Phila., March 7-12.
 Byron and Langdon—Music Hall, Brooklyn, March 7-12.
 Bloom and Cooper—Keith's, Boston, March 7-12.
 Barringer and Falls—Zoo, Boston, March 7-12.
 Hurt, Nellie—Wonderland, Detroit, March 7-12.
 Barnes and Sisson—Wonderland, Detroit, March 7-12.
 Bennett, Laura—Wonderland, Rochester, March 7-12.
 Burgoyne, Harry—New Gilmore, Springfield, Mass., March 7-12.
 Baily, Alma—Opera House, Chicago, March 7-12.
 Baldwin and Daly—Haymarket, Chicago, March 7-12.
 Baker and Reed—Haymarket, Chicago, March 7-12.
 Boulden, Ada—Grand, Pittsburgh, March 7-12.
 Hurton, Ray L.—Grand, Pittsburgh, March 7-12.
 Colmans, Four—Walnut, Cincinnati, March 7-12.
 Cotte and Kingsley—Hopkins', St. Louis, March 7-12.
 Charmion, Laveria—Koster and Bial's, N. Y., indefinite.
 Chester, Mlle.—Keith's, Phila., March 7-12.
 Carroll and Larkin—Austin and Stone's, Boston, 28-March 12.
 Clover Trio—Palace, N. Y., March 7-12.
 Coia, Dalline—Orpheum, Kansas City, March 7-12.
 Collins, Fanny—Harlem Music Hall, N. Y., March 7-12.
 Campbell and Beard—Harlem Music Hall, N. Y., March 7-12.
 Cerago and Bennett—Proctor's, N. Y., March 7-12.
 Cushman-Holcomb—Proctor's, N. Y., March 7-12.
 Casey and Le Clair—Pastor's, N. Y., March 7-12.
 Clifton and Bois—Pastor's, N. Y., March 7-12.
 Conwell and Smith—Keith's, N. Y., March 7-12.
 Chirgwin—Koster and Bial's, N. Y., March 7-12.
 Conroy and Loring—Ninth and Arch, Phila., March 7-12.
 Castle and Hall—Ninth and Arch, Phila., March 7-12.
 Collins, Nettie—Grand, Boston, March 7-12.
 Carter, Annie—Howard, Boston, March 7-12.
 Coleman, Anthony—Austin and Stone's, Boston, March 7-12.
 Carmelo, Alice—Zoo, Boston, March 7-12.
 Canfield and Carleton—Olympic, Chicago, March 7-12.
 Caldwell, Anna—Haymarket, Chicago, March 7-12.
 Celeste, Grace—Haymarket, Chicago, March 7-12.
 Delmore and Lee—Koster and Bial's, N. Y., indefinite.
 Diana—Wonderland, Rochester, March 7-12.
 De Kock Troupe—Koster and Bial's, N. Y., indefinite.
 Deronda and Breen—Wonderland, Rochester, March 7-12.
 De Beasel—Koster and Bial's, N. Y., indefinite.
 Dunn, Arthur and Jennie—Harlem Music Hall, N. Y., March 7-12.
 Dixon, Bowers and Dixon—Keith's, N. Y., March 7-12.
 Denny, Will F.—Proctor's, N. Y., March 7-12.
 Duxton Mr. and Mrs.—Keith's, Phila., March 7-12.
 De Moras, The—Bijou, Washington, March 7-12.
 Daly, Lizzie Delious—Music Hall, Brooklyn, N. Y., March 7-12.
 Delmo—Howard, Boston, March 7-12.
 Daly and Devere—Wonderland, Rochester, March 7-12.
 Evans, George—Keith's, N. Y., March 7-12.
 Eckert and Berg—Keith's, March 14-19.
 Ellis, Charles T.—Orpheum, Kansas City, March 7-12.
 Elliott, Jeannette—Harlem Music Hall, N. Y., March 7-12.
 Evans and Deves—Ninth and Arch, Phila., March 7-12.
 El Zobelie—Hyde and Behman's, Brooklyn, March 7-12.
 Evans and Videoq—Grand, Pittsburgh, March 7-12.
 Fitzgerald, Harry—Haymarket, Chicago, March 7-12.
 Fish and Quigg—Haymarket, Chicago, March 7-12.
 Fulkowski, Columbia, Washington, March 7-12.
 Franklin, Irene—Palace, N. Y., March 7-12.
 Folly Trio—Pastor's, N. Y., March 7-12.
 Felix, De Marce—Pastor's, N. Y., March 7-12.
 Farnons, The—Keith's, Phila., March 7-12.
 Fields, The—Ninth and Arch, Phila., March 7-12.
 Fortini Brothers—Hyde and Behman's, Brooklyn, March 7-12.

Gardner and Ely—Proctor's, N. Y., March 7-12.
 Gasman, Josephine—New Gilmore, Springfield, Mass., March 7-12.
 Gleasons, The—Music Hall, Brooklyn, March 7-12.
 Gardner, Will and Frank—Columbia, Washington, March 7-12.
 Gilbert, Alice—Columbia, Washington, March 7-12.
 Green, Chris—Proctor's, N. Y., March 7-12.
 Golden, George Fuller—Keith's, N. Y., March 7-12.
 Gordon and Bryant—Keith's, N. Y., March 7-12.
 Guille, Albert—Koster and Bial's, N. Y., March 7-12.
 Gilmore, Alice—Keith's, Phila., March 7-12.
 Glover, Amelia—Bijou, Washington, March 7-12.
 Grant, Alf—Music Hall, Brooklyn, March 7-12.
 Genaro and Bailey—Keith's, Boston, March 7-12.
 Goetz, Joe—Keith's, Boston, March 7-12.
 Hayes, Gertrude, Grand, Pittsburgh, March 7-12.
 Hart, Joseph—Keith's, N. Y., March 7-12.
 Harrigan—Keith's, Phila., March 7-12.
 Hall, Caroline—Keith's, Boston, March 7-12.
 Hall and Staley—Grand, Pittsburgh, March 7-12.
 Haskell, Loney—Proctor's, N. Y., March 7-12.
 Harbicks, The—Grand, Boston, March 7-12.
 Hebron, Tom—Avery's, Cincinnati, 28-March 12.
 Higon, Hamilton, O., 14-19.
 Howard and Mareno—Empire, La Salle, Ill., 28-March 12.
 Hayes and Bundy—Haymarket, Chicago, March 7-12.
 Hawkins, Lew—Columbia, Washington, March 7-12.
 Harlow, Richard—Columbia, Washington, March 7-12.
 Hagihara Troupe—Orpheum, Kansas City, March 7-12.
 Holmes, Harry—Orpheum, Kansas City, March 7-12.
 Hilliard, Robert—Palace, N. Y., March 7-12.
 Hines and Remington—Harlem Music Hall, N. Y., March 7-12.
 Hathaway, Belle—Harlem Music Hall, N. Y., March 7-12.
 Hart and Leo—Harlem Music Hall, N. Y., March 7-12.
 Hayden, Ola—Proctor's, N. Y., March 7-12.
 Hallen and Fuller—Pastor's, N. Y., March 7-12.
 Hart, Annie—Bijou, Washington, March 7-12.
 Horwitz and Bowers—Bijou, Washington, March 7-12.
 Holbrooks, The—Grand, Boston, March 7-12.
 Hall, Pauline—Zoo, Boston, March 7-12.
 Hayes and Lytton—Wonderland, Detroit, March 7-12.
 Johnson Brothers—Walnut, Cincinnati, March 7-12.
 Joe Quintette—Orpheum, San Francisco, March 7-12.
 Joy and Clayton—Zoo, Boston, March 7-12.
 Jerome and Bell—Wonderland, Rochester, March 7-12.
 Johnson and Dean—Palace, N. Y., March 7-12.
 Johnson, Davenport and Lorelle—Harlem Music Hall, N. Y., March 7-12.
 Jones, Ada—Ninth and Arch, Phila., March 7-12.
 Jewett Brothers—Keith's, Phila., March 7-12.
 Johnson, Jennie—Austin and Stone's, Boston, March 7-12.
 Johnson and McKay—Olympic, Chicago, March 7-12.
 Kurachins, The—Koster and Bial's, N. Y., indefinite.
 Krenson Brothers—Austin and Stone's, Boston, March 7-12.
 Kleist, Paul L.—Orpheum, Kansas City, March 7-12.
 Lotta and Mimi—Palace, N. Y., March 7-12.
 Latell, Edwin—Pastor's, N. Y., March 7-12.
 Le Claire and Hayes—Pastor's, N. Y., March 7-12.
 Longplant—Koster and Bial's, N. Y., March 7-12.
 Lee, Charles V.—Ninth and Arch, Phila., March 7-12.
 Lincoln and Tillet—Ninth and Arch, Phila., March 7-12.
 Livingston, Dell—Bijou, Washington, March 7-12.
 Leman and Powers—Hyde and Behman's, Brooklyn, March 7-12.
 Little and Pritzko—Music Hall, Brooklyn, March 7-12.
 La Vines, The—Howard, Boston, March 7-12.
 Lord, Markey and Lovely—Austin and Stone's, Boston, March 7-12.
 Lodel and Alvers—New Gilmore, Springfield, Mass., March 7-12.
 Lovell, George W.—Opera House, Chicago, March 7-12.
 La Fayette—Olympic, Chicago, March 7-12.
 La Gette, Mims—Opera House, Chicago, March 7-12.
 Le Clair, John—Keith's, Phila., March 14-19.
 Luciers, The—Keith's, Boston, March 7-12.
 Littlefield—Keith's, Boston, March 7-12.
 Leonard and Fulton—Austin and Stone's, Boston, 28-March 12.
 La Velles, The—Olympic, Chicago, March 7-12.
 Leon, Jess e—Opera House, Chicago, March 7-12.
 Merritt and Merritt—Grand, Boston, March 7-12.
 Gaiety, Portland, Me., 14-19.
 Morris, Clara—Columbia, Washington, March 7-12.
 McCarty, Dan—Columbia, Washington, March 7-12.
 Macs, The—Orpheum, Kansas City, March 7-12.
 Mitchell, Kitty—Proctor's, N. Y., March 7-12.
 Markham and Dana—Pastor's, N. Y., March 7-12.
 Maxwell and Simpson—Keith's, N. Y., March 7-12.
 Mounz Trio—Koster and Bial's, N. Y., March 7-12.
 Musical Date—Keith's, Phila., March 7-12.
 Martons, The—Keith's, Phila., March 7-12.
 Melville and Corway—Keith's, Phila., March 7-12.
 Miller Sisters—Bijou, Washington, March 7-12.
 Merritt, Hal—Hyde and Behman's, Brooklyn, March 7-12.
 Mazuz and Mazette—Music Hall, Brooklyn, March 7-12.
 Murphy and Reynolds—Music Hall, Brooklyn, March 7-12.
 Marions, The—Keith's, Boston, March 7-12.
 McMahen and King—Keith's, Boston, March 7-12.
 Maguire and Thornton—Austin and Stone's, Boston, March 7-12.
 Manning, James H.—Wonderland, Detroit, March 7-12.
 McCarty, John and Nellie—New Gilmore, Springfield, Mass., March 7-12.
 McColey, R. J.—New Gilmore, Springfield, Mass., March 7-12.
 Matsui Moto—Haymarket, Chicago, March 7-12.
 Mills, William J.—Haymarket, Chicago, March 7-12.
 Mora, Helene—Olympic, Chicago, March 7-12.
 McIntyre and Heath—Olympic, Chicago, March 7-12.
 Melrose Brothers—Keith's, Boston, March 7-12.
 Murphy, Mark—Keith's, N. Y., March 7-12.
 Mackey, Julie—Koster and Bial's, N. Y., indefinite.
 Nobles, Milton and Dolly—Keith's, Boston, March 7-12.
 Norman, Mary—Weber and Fields', N. Y., 28-March 12.
 Olympia Quartette—Palace, N. Y., March 7-12.
 Osborn, Charles—Pastor's, N. Y., March 7-12.
 Oberti, Sig.—Keith's, N. Y., March 7-12.
 Orbanany, Imra—Koster and Bial's, N. Y., March 7-12.
 Octavio, Don—Keith's, Phila., March 7-12.
 O'Brien, Dan—Grand, Boston, March 7-12.
 O'Lyne, Harry—Opera House, Chicago, March 7-12.
 O'Brien, Smith—Opera House, Chicago, March 7-12.
 Powers and Theobald—Drexel, Chicago, March 7-12.
 Smith's, Grand Rapids, Mich., 14-19.
 Palm, Von Pretwitz—Palace, N. Y., March 7-12.
 Polos, Three—Keith's, Phila., March 7-12.
 Pirrat, Richard—Hyde and Behman's, Brooklyn, March 7-12.
 Payne, Mr. and Mrs. Harry—Howard, Boston, March 7-12.
 Patchin Brothers—Howard, Boston, March 7-12.
 Patrice—New Gilmore, Springfield, Mass., March 7-12.
 Patterson Brothers—Keith's, N. Y., March 7-12.
 Parker, Professor—Palace, N. Y., March 7-12.
 Pullman, Dot—Austin and Stone's, Boston, 28-March 12.
 Pichiani Sisters—Koster and Bial's, N. Y., indefinite.
 Quins, The—Pastor's, N. Y., March 7-12.
 Rosarie—Grand, Pittsburgh, March 7-12.
 Review Comedy Four—Proctor's, N. Y., March 7-12.
 Ramza and Arno—Proctor's, N. Y., March 7-12.
 Robetta and Donetto—Keith's, Boston, March 7-12.
 Remeni—Zoo, Boston, March 14-19.
 Roberts, Fred—Haymarket, Chicago, March 7-12.
 Randall, The—Olympic, Chicago, March 7-12.
 Reynolds, Harry—Olympic, Chicago, March 7-12.
 Raymond Musical Trio—Opera House, Chicago, March 7-12.
 Raymond, Maud—Pastor's, N. Y., 28-March 12.
 Rombello, Mlle.—Keith's, Phila., 28-March 12.
 Rogers Brothers—Koster and Bial's, N. Y., Feb. 28-19.
 Royce, Roy L.—Auditorium, Reading, Pa., March 7-12.
 Ritchie—Koster and Bial's, N. Y., March 7-12.
 Rudloff—Orpheum, San Francisco, March 6-9.
 Rench and Kennedy—Olympic, Chicago, March 7-12.
 Reno and Richards—Avenue, Pittsburgh, 28-March 12.
 S. Walnut, Cincinnati, 7-12.
 Sidmans, The—Palace, N. Y., March 7-12.
 Simson and Morten—Palace, N. Y., March 7-12.
 Sayles-Sloan Comedians—Proctor's, N. Y., March 7-12.

Shayne and Worlen—Keith's, Phila., March 7-12.
 Sheldon, Viola—Ninth and Arch, Phila., March 7-12.
 Stubenrauch, Carlotta—Keith's, Boston, March 7-12.
 Spencer Brothers—Howard, Boston, March 7-12.
 Stanleys, The—Howard, Boston, March 7-12.
 Southern Troupe—Austin and Stone's, Boston, March 7-12.
 Stanton, Larry—Austin and Stone's, Boston, March 7-12.
 Stewart and Gillen—Austin and Stone's, Boston, March 7-12.
 Sweet, Charles R.—Olympic, Chicago, March 7-12.
 Scheiner and Clark—Olympic, Chicago, March 7-12.
 Sobel, Josephine—Orpheum, San Francisco, 28-March 28.
 Smith and Campbell—Keith's, Boston, March 7-12.
 Steubenrauch, Carlotta—Keith, Boston, 28-March 12.
 Shea, Frank J.—Howard, Boston, March 7-12.
 Theatre Francais, Montreal, 14-19.
 Seligman, Minnie—Hyde and Behman's, Brooklyn, March 7-12.
 Stine and Evans—Crighthon, Omaha, March 13-19.
 Tyler and Tennent—Zoo, Boston, March 7-12.
 Townsend, Florence—Opera House, Chicago, March 7-12.
 Thorn and Carleton—Olympic, Chicago, March 7-12.
 Thomas and Barry—Opera House, Chicago, March 7-12.
 7-12, Grand, Pittsburgh, 14-19.
 Urquhart, Isabelle—Hyde and Behman's, Brooklyn, March 7-12.
 Victoria Sisters—Austin and Stone's, Boston, March 7-12.
 Vernon, Tony and Flo—Olympic, Chicago, March 7-12.
 Valmore—Walnut, Cincinnati, March 7-12.
 Walz and Ordele—Keith's, N. Y., March 7-12.
 Wilsons, The—Orpheum, Kansas City, March 7-12.
 Wilson and McIntyre—Proctor's, N. Y., March 7-12.
 Western, Lillie—Keith's, N. Y., March 7-12.
 Windom, W. H.—Hyde and Behman's, Brooklyn, March 7-12.
 Weston, Al—Grand, Boston, March 7-12.
 Wentworth, May—Howard, Boston, March 7-12.
 Wintanley, Robert—Howard, Boston, March 7-12.
 Walters—Austin and Stone's, Boston, March 7-12.
 Welling and Wisley—Austin and Stone's, Boston, March 7-12.
 Willmoth, Anna—Wonderland, Rochester, March 7-12.
 Williams and Walker—Olympic, Chicago, March 7-12.
 Wayne, Charles—Haymarket, Chicago, March 7-12.
 Ward and Curran—Wonderland, Rochester, March 7-12.
 Whitney, Annie—Bijou, Washington, March 7-12.
 Whitman, Frank—Ninth and Arch, Phila., March 7-12.
 Wesson and Walters—Orpheum, Kansas City, March 7-12.
 Watson and Hutchings—Opera House, Chicago, March 7-12.
 Webb and Hagan—Orpheum, San Francisco, 28-March 28.
 Wills and Loretto—Proctor's, N. Y., March 7-12.
 Walsh Sisters—Grand, Boston, March 7-12.
 Fall River, Mass., 14-19.
 Woodford Professor—Keith's, N. Y., March 7-12.
 Yeoman, George—Haymarket, Chicago, March 7-12.
 Yeomans, Annie—Keith's, Boston, March 7-12.
 Zazelle and Vernon—Orpheum, Kansas City, March 7-12.
 Zani, Quinto—Keith's, N. Y., March 7-12.

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London, Feb. 1

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"JOHNNY" WILD IS DEAD.



John Wild died at his home, Idlewild, at Averill Park, near Troy, N. Y., last Wednesday morning at ten minutes past 7 o'clock. He had been suffering for a number of weeks from a complication of diseases, including congestion of the lungs, valvular disease of the heart, and dropsy. Doctor Ferguson, of Troy, had been called into consultation, and last week lanced Mr. Wild's legs, in order to give him a fighting chance of recovery, but inflammation set in, and the patient suffered a great deal of pain. The pain subsided toward the end, and Mr. Wild's death was peaceful.

"Johnny" Wild, as he was popularly known in theatrical circles, was a great favorite with metropolitan theatregoers. During the first part of his stage career he was identified with variety farces and burlesque sketches. It required no special effort on his part to make people laugh, and his comicities soon won for him recognition and a good salary from the managers of New York variety theatres.

It was not until the advent of Edward Harrigan's series of Mulligan Guard plays that Mr. Wild evolved into a character comedian. His character acting was largely devoted to one line of work, to the loud-mouthed, consequential type of Ethiopian humanity peculiar to New York city, the negro he portrayed being especially true to the life of Thompson Street and South Fifth Avenue. Nature had endowed him with a humorous temperament and a pair of inexpressible ad eyes, and his facial make-up when provided with a swarthy complexion made audiences burst into a roar of laughter the moment he made his first entrance, and they never ceased laughing at his boisterous comicities until the final curtain. His peculiar way of turning his eyes heavenward when on the stage caused him to be nicknamed "Gallery-eyed Johnny" by his associates.

Now that "Johnny" Wild has turned his eyes heavenward for good and all there are many sad hearts among his legion of friends. Thousands of theatregoers who never knew him personally will keep his memory green for the laughter his acting evoked, and the load that was lifted thereby from many a sorrow-laden heart.

John Wild was born on December 29, 1843, at Manchester, England. His mother came from the County Cavan in Ireland, while his father, John Wild, Sr., was a native of Manchester. When a year old he was brought to America with his parents, and his father became a resident of New York city, living in the Fourteenth Ward. Young Wild was forced at an early age to leave school and help to provide for his mother. He was first employed in 1855 by David Britton, who kept a grocery corner of Green and Amity Streets. After that he had a news stand in front of Chester Driggs' grocery store, Broadway and Amity Streets. He was a newsboy during the day, and at night sold "books of the pantomime" for the Ravel Troupe, then performing at Niblo's Garden. He also sold "books" for Jenny Lind, then singing at Tripler Hall, and for Madame Sontag and Professor Anderson, the Wizard of the North.

In 1859 Johnny Wild was employed by Edward McMahon, a liveryman, and drove a carryall from Harlem to High Bridge, carrying passengers at 25 cents a head. It was at Harlem that he first met William Arlington (whose real name was Valentine Bunnell) at a picnic, where the latter played the banjo and Johnny danced a jig. Arlington, seeing that the boy had talent, made him a proposition to go on the stage, which young Wild accepted, but as he knew that his mother would not give her consent he ran away from home, and with Arlington joined a magician named White, these three comprising the whole company. Wild did a jig and bone solo, and acted as confederate for the magician. They traveled from town to town, putting up their own bills. The organization was called "White and Arlington's Minstrels," and was in existence one week, the first stand being Tuckahoe and the last Mount Vernon, where the company disbanded.

Young Wild resumed the news business for a while, but Arlington soon came after him again, and persuaded him to re-enter the "show" business, introducing him to Oscar Searles, a song and dance man. Arlington, Wild and Searles started to make a tour through New York State, and the tour only lasted two weeks, as Searles decamped, and there was nothing left in the treasury. After this experience young Wild became disgusted with the "show" business, and promised his mother that he would never enter it again. He procured a situation with Amadon, the hatter, afterward working for Gurney and Fredericks, photographers. But Oscar Searles came after him and lured him back to the stage by offering him a situation at the Art Union (Broadway and Broome Streets) at a salary of \$3 a week. This was in the Fall of 1859, and he played there throughout the Winter under the name of Master Searles. The following Summer he started out with Van Amburgh's Circus, doing a song and dance and a bone solo, and participating in a banjo duet at each performance. With Van Amburgh he was billed under his own name of Johnny Wild.

In the Fall of 1860 he joined Pierce Campbell's Minstrels, and after a three months' engagement opened at Robert Butler's Theatre at 444 Broadway, between Grand and Howard Streets, Tony Pastor, Maffitt, Bartholomew and Charles White being in the company. He played there until the following Summer, when he rejoined Van Amburgh. In the Fall of 1861 he opened with Harry Knoche, corner of Fifth and Chestnut Streets, Philadelphia. From there he went to Butler's Race Street Varieties, and then returned to New York to play another engagement at 444 Broadway. He returned to

Philadelphia the same Winter, after which he rejoined Van Amburgh for the third time.

In the Fall of 1862 he opened at the Continental Theatre in Philadelphia, then played an engagement at William A. Wray's Varieties (Fifth and Chestnut Streets), and for the remainder of the season of 1862-63 was with Carneg and Dixey's Minstrels on the tambourine end and doing general comedy business. The following Summer he joined Allison's Vandeville Troupe. In the Fall of 1863 he opened in Washington at the Varieties, and then proceeded to Pittsburgh, Pa., to play at the Academy of Music. In the Spring of 1864 he returned to Philadelphia to appear at the Continental Theatre, and subsequently played at the Trimble Varieties in Pittsburgh.

In the Fall of 1864 he opened in New York at 444 Broadway for Robert Butler, continuing there during the Winter. On March 3, 1865, he started on a tour with Tony Pastor's first road company, and he and Blanche Stanley created a sensation by doing an act called "The Nerve." This act was all the rage in England, and Wild and Stanley were the first to introduce it in this country.

In the Fall of 1865 Mr. Wild returned to New York with Mr. Pastor's company and played at Tony Pastor's Opera House, at 201 Bowery. Mr. Wild remained under Mr. Pastor's management until the Spring of 1868, and then went to Pittsburgh under engagement to H. W. Williams for part of the Summer, returning to New York and finishing the Summer with Emerson, Allen and Manning's Minstrels at Pastor's Opera House.

About this time he opened a Music Hall agency on the second floor of Military Hall on the Bowery adjoining Tony Pastor's Opera House. His partners in the agency were George Thompson, the Dutch comedian, and T. Grattan Riggs, the Irish comedian, but the enterprise was apparently not very profitable, for it was not carried on for any great length of time.

He joined Morris Brothers' Minstrels in Boston for season of 1868-69, then formed a co-partnership with Hughie Dougherty, Master Barney, and Little Mack, and as Dougherty, Wild, Barney and Mack's Minstrels they traveled for the remainder of season of 1869 and then disbanded.

In February, 1870, Mr. Wild opened with Josh Hart at the Howard Athenaeum, of Boston, Mass. During the following Summer he was doing a breakneck act called One, Two, Three at the Tammany Theatre. The sketch was a burlesque of an equestrian act called Pete Jenkins, which was in vogue at that time. After playing a three weeks' engagement with the Josh Hart company at the Arch Street Theatre in Philadelphia he returned to Tony Pastor's for the season 1870-71. The following season he began an engagement at the Globe Theatre, New York, under the management of Sandy Spencer, but the house only remained open for four weeks, and in October, 1871, he transferred his services to the Theatre Comique, where he met Ada Wray, to whom he was married on Sept. 28, 1873, at the Little Church Around the Corner.

Mr. Wild remained at the Theatre Comique throughout Josh Hart's management of the house, which ended in 1875. The season of 1875-76 the Comique was managed for a while by Colonel T. Allston Brown, who paid Johnny Wild \$125 a week for his services, which was a large salary at that time. Among the sketches in which Mr. Wild appeared in the early seventies were A Night in a Strange Hotel, in which he played Senator Gregson; and The Mystery, or What Is It, in which Little Mac played the part of the monkey. Vinegar Bitters, A Good Night's Rest, and Going for the Cup were other sketches with which he amused audiences at that time. In A Terrible Example he used to convulse audiences by his comicities as a reckless tramp. It has been claimed that Johnny Wild's early tramp impersonations formed the model on which many subsequent characterizations of that type were founded both in vaudeville and farce-comedy.

When Josh Hart opened the Eagle Theatre (on the site of the present Manhattan) in September, 1875, Mr. Wild spoke the first lines on that stage, and in the course of the performance appeared in his own sketch called My Wife and My Mother-in-Law. He remained with Mr. Hart until the Summer of 1877. On Feb. 5, 1877, he appeared as the negro servant, Horatio Nelson, in the production of George Fawcett Rowe's local play called Fifth Avenue. In the Fall of that year he played short engagements at Irving Hall, New York, and with John Stetson in Boston.

Mr. Wild began his remarkable career as an Ethiopian comedian at the Theatre Comique, 514 Broadway, on Jan. 28, 1878, making a great hit in his impersonation of Captain Simpson Primrose, the dandy coon, in one of The Mulligan Guard series, which brought Harrigan and Hart into prominence at the Theatre Comique. Captain Primrose kept bobbing up afterward in The Mulligan Guard Chorus, The Mulligan Guard Ball, The Mulligan Guards' Christmas, The Mulligan Guard Surprise, The Mulligan Guards' Nominee, and Mulligan's Silver Wedding, the New York public never tiring and always laughing at Johnny Wild's sad-eyed and voluble Thompson Street darkey. In The Mulligan Guard Picnic his role was that of Lemons, a white-faced tramp.

He was afterward identified with all of Harrigan's local plays at the new Theatre Comique (on the site of the old Globe Theatre), at Harrigan's Park Theatre (now the Herald Square), and at Harrigan's Theatre (now the Garrick). At the new Theatre Comique he appeared from 1881-85 as Paines Bottlegreen in The Major, as Darius Dauber in Squatter Sovereignty, as Private Goslin in The Blackbird, as Confidence Bob in Mordecai Lyons, as Rufus Rhabarb in McSorley's Inflation, as Jonas Eightwater in The Muddy Day, as Captain Simpson Primrose, respectively, in Cordelia's Aspirations and Dan's Tribulations, and as Leader Tuck in Investigation.

At Harrigan's Park Theatre he opened as July Showers in McAllister's Legacy on Jan. 5, 1885, and afterward appeared at that house as Smoke, the negro dog snatcher, in Old Lavender; as Captain Erasmus Pebble in The Grip, as Jefferson Putnam in The Leather Patch, as Silas Coboy in The O'Reagans, as Ely Umstead in McNooney's Visit, as Gaspar Randolph in Pete, and was also in the cast in the various revivals of Harrigan's former successes.

On Jan. 21, 1889, he undertook a starring tour in a play specially written for him called Running Wild, opening at the Star Theatre, New York. In November of that year "Johnny" Wild and Dan Collyer opened the Eighth Street Theatre, New York (formerly Poole's), as the Comedy Theatre with Running Wild, and followed it with two local plays, The Mashers and A Legal Holiday.

On Oct. 31, 1890, Mr. Wild began an engagement as Tambo of George Thatcher's Minstrels at the Bijou, and on Dec. 29 of that year he first played Salvatore Magnus in Reilly and the 400 at the opening of Harrigan's new theatre. After the long run of that play he played Cool Clinker in The Woolen Stocking, and appeared in a

number of the Harrigan "revivals" at that house.

In 1895 Mr. Wild went into vaudeville, playing in conjunction with Frank M. Mills at Hyde and Behm's Theatre in Brooklyn, and afterward appearing with Charles White on the Keith circuit in a travesty of Under the Gaslight. The season of 1896-97 he went on a road tour with Hyde's Comedians. His last appearance in vaudeville took place at Proctor's Twenty-third Street Theatre the week of Jan. 10 of the current year, when in association with Annie Yemans and Dan Collyer he appeared in a sketch called Put Your Line Up. The exertion of that engagement was too much for him, and he had to cancel all his dates and return home.

While with Harrigan Mr. Wild's salary was \$151 a week, the odd dollar being added to show that he was in receipt of \$1 more than any other member of the company. Out of his salary his wife saved enough to buy a home at Averill Park, near Troy, N. Y. It is there that he was tenderly cared for by his devoted wife during his last illness, who did everything in her power to alleviate his suffering.

Mr. Wild had been twice married, first to Mile. Bertha, a danseuse (by whom he had a daughter known professionally as Mrs. James P. Alicoste), and afterward to his present wife, Ada Wray (who was well known as a banjoist and vocalist). Nine children were born in the second marriage, of whom only four survive—Ada, Louise, Mabel, and John Wild, Jr., aged six years.

Mr. Wild had the exceptional record of having played almost continuously on Broadway for thirty years, making great hits as Simpson Primrose, Lemons the "Bum," Egan Coldslaw, and Salvatore Magnus.

GOSSIP.

A series of lectures on the Passion Play, at Horitz, Bavaria, illustrated with pictures on the cinematographic, are being given at Daly's Theatre by Professor Lacey, of the Philadelphia High School.

Charles E. Bunnell is at the New York Post Graduate Hospital, where he will submit to a painful operation.

Martin J. Hollem, of De Wolf Hopper's company, and Alice A. Carr were married at Jersey City, N. J., on February 28.

Grace Wallace Belasco became heir last week to \$250,000 by the death of her father, Calvin D. Tower, at Chicago.

Kate Weston has returned to town.

Thomas J. Culligan, agent for George's Minstrels, joined the Portland, Oregon, Lodge 142, B. P. O. E., Feb. 24. He reports very large business for his company on the Pacific Coast.

A. H. Holbrook, of A Normandy Wedding, was out of the cast at the Herald Square Theatre early last week owing to illness, J. S. Lincoln taking his place.

Louise Gunning, late of The Circus Girl company, joined A Milk White Flag at Springfield, Mass., March 3. Frank Lawton joined this company yesterday in Brooklyn, to play his original role.

At the close of the final performances of A Secret Warrant, at the Academy of Music, Jersey City, Robert Mantell substituted an American flag for the Marguerite he usually carries, and led in singing "The Star Spangled Banner." The audience was carried away with enthusiasm and joined in the chorus, "in which," as a local paper says, "Manager Mart Hailey's rich baritone voice could be easily distinguished."

Carrie Sweeney was awarded, last Thursday, in this city, judgment for \$5,682 against Charles W. Bertram, proprietor of The Pulse of New York, for salary due since 1895, when she appeared under Mr. Bertram's direction in Hoss and Hoss. The company stranded, but Miss Sweeney had a contract for five years. The defendant let the case go by default.

Edna Wallace Hopper has denied the rumor that she might appear in A Normandy Wedding.

The Commercial Travelers' Fair drew large patronage last week at Madison Square Garden.

Suit for \$15,000 damages has been brought against Rhea by E. F. Wellington, of Rochester, N. Y., and John Fox, of Harrisburg, Pa., on behalf of J. Roland, of Rochester, who alleges that Rhea is presenting his play, Josephine, under the title of Napoleon. The case will be tried in Rochester.

Columbia College students creditably played an original musical comedy, Vanity Fair, by Arthur A. Powers and Donald McGregor, at Carnegie Lyceum week of Feb. 28. In the cast were G. H. de G. Catlin, H. S. Harrington, G. E. Lange, J. T. Conover, H. Schroeder, A. Ware, C. B. Machen, C. F. Fox, R. B. Pegram, H. B. Machen, H. B. Kiralfy, B. W. Wenman, W. E. Mitchell, G. W. Birchholz, and H. R. Burt.

Fire under the stage of an Indianapolis theatre interrupted Walker Whiteside while he was reciting Hamlet's soliloquy one night recently.

Mrs. A. M. F. Calkins last Monday gave an entertainment at the Carnegie Lyceum for the benefit of the Co-operative Home for Working Girls. The entertainment, which was dramatic, pantomimic and musical showed much commendable ingenuity and talent in Mrs. Calkins.

Mrs. Chambers-Ketcham will give a series of lectures and recitals in the parlors of the Hotel Empire, Boulevard and Sixty-third Street, on Tuesdays and Fridays at 11:30 a. m., beginning last Tuesday and continuing until March 18. The lectures will be illustrated with dramatic selections and songs, and will have for subjects the development of civilization and dramatic history.

Mrs. "Ned" Thorne is spending the Winter with her parents at Las Vegas, New Mexico.

WESTERN NORTH CAROLINA'S GLORIOUS CLIMATE.

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WILLIAM J. SCANLAN.



The words of Rip Van Winkle on returning from his twenty years' sleep: "How soon are we forgot when we are gone," apply with pathetic verity to the case of poor "Billy" Scanlan, as he was endearingly known to thousands of theatregoers all over the country. He had sung himself into the hearts of the people, and was one of the most popular stars on the American stage when the first symptoms of paralysis began to cloud his mind. He was naturally possessed of a hardy constitution, but he had submitted it to too heavy a strain. Instead of taking the necessary rest after a night's performance he would often sit up with his friends playing cards, and the lack of sleep was the principal cause of his breaking down at the height of his career.

On Christmas Eve, 1891, Mavourneen was being presented for the hundredth time at the Fourteenth Street Theatre. Scanlan went before the curtain, and said: "People have been saying that there is something the matter with my head. My head is all right—so is my heart—it's my stomach has gone back on me." He would have said more, but his manager, Augustus Pitou, called to him from the wings to come off the stage, and he obeyed mechanically. Scanlan was taken in a carriage to the Hotel Imperial, where he and his wife were living at the time. He declared that he was perfectly able to go on and play his part, but after consulting Doctor Hamilton it was decided to close the theatre on Christmas Day. From the opening of the season he had forgotten his lines frequently, and occasionally had had hallucinations. The doctors diagnosed his case as catarrh of the stomach and incipient paralysis.

From the Imperial Hotel he was taken to Mr. Pitou's residence in Ninety-fifth Street, and a professional nurse was engaged to take care of him. He grew worse very rapidly, and two weeks later it became imperative to remove him to an asylum. Mr. Pitou knew that Scanlan had a terror of asylums, and succeeded in having Scanlan go to Bloomingdale without his ever knowing that he was being deprived of his liberty.

"Gus," said Scanlan at Pitou's house one day.

"Come out and have a drink."

"We will go to a hotel," replied Pitou.

So they went to what poor Scanlan imagined to be a hotel, and up to the time that his brain collapsed entirely he remained under the impression that he was resting at a hotel until he would be time again for him to go on the road. And his summons came two weeks ago last Saturday, when the once favorite actor went on the road bound for "the undiscovered country from whose bourne no traveler returns."

Before the Bloomingdale Asylum was removed to White Plains many of his friends used to go to see him on the visitors' days. At that time he was able to walk about the grounds, and possessed considerable physical strength. During the past three years, however, he had been confined to his bed most of the time. His faithful wife, formerly Margaret Jordan, had rooms in White Plains, near the institution, and visited her husband daily. He was such a physical wreck when the end came that Mrs. Scanlan decided to have the funeral strictly private, so that the actor's friends should remember him as he looked when he was a bright faced, bright-eyed comedian.

William J. Scanlan was only a few days over forty-two years of age at the time of his demise, having been born of Irish parents, at Springfield, Mass., on Feb. 14, 1856. After attending public school at Springfield until he was thirteen years of age he began to travel with a temperance lecturer as a singer of temperance songs. Two years later he was singing Irish songs, mostly of his own composition, at Harry Hill's in Houston Street, New York City. After that he formed a partnership with William Cronin, who had made his reputation as a female impersonator, and as Scanlan and Cronin they became one of the best known teams on the variety stage. Scanlan wrote the sketches in which they appeared, and most of the songs emanated from him, too.

After graduating from the variety stage he was with Minnie Palmer for a season or two. Bartley Campbell saw stellar possibilities in Scanlan, and accordingly adapted his play, Friend and Foe, for him. In this piece the young Irish comedian first sang his song, "Peek-a-Boo," which was whistled and sung afterward all over America. From this song alone he received over \$10,000 in royalties from his publishers. He is said to have written in all about one hundred songs. The sweetest of all his songs is "Plain Molly, O," which will keep his memory green for many a year to come.

W. H. Powers was his manager when he made his first success as a star in Friend and Foe, and he continued under his management in The Irish Minstrel. In 1886 he signed a five years' contract with Augustus Pitou, which was renewed for another five years. Under Mr. Pitou's management he appeared in The Irish Minstrel, Shane-na-Lawn, Myles Aroon, and Mavourneen, all of which proved very successful.

Like the late J. K. Emmet, Scanlan was a great favorite with the women in his audiences, which in a measure accounts for his great popularity. His voice was singularly sweet and sympathetic, and this together with a charming personality and exceptional magnetism made him one of the most popular Irish comedians of his day.

RECOLLECTIONS OF PLAYERS.

IV.

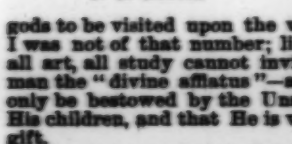
I must make a long stride backward in recalling that wonderful player, Junius Brutus Booth, father of Edwin Booth.

He is the only one I have so far named in my recollections with whom I never acted, albeit he was the original cause of my stage career. I saw him act when I was but a lad of fourteen summers. The play was Richard III., and it was the first play I had ever seen. I distinctly recall how terrified and yet how fascinated I was over this performance. It was my just fortune to see the great man many times after in Hamlet, Pescara, Sir Giles Overreach, Iago, Brutus, and The Fall of Tarquin, and while my wonder and admiration was always unbounded I never was so thoroughly aroused as on that first night when I saw him in Richard III. I fancy I can see him, hear him now—although fifty years have rolled by since then—as vividly as though still sitting under the spell of his marvelous power.

From the moment the curtain fell that night on dead Richard on Bosworth field I had marked out my future course in life—had determined to become an actor if the heavens fell to intervene—a clear case of "stage-struck" at first sight. My very soul overflowed with the longing desire to enter the field occupied by this great man, and, if possible, achieve fame and distinction as one of the masters of the "mummer's" art. Alas! I lived to realize that greatness akin to that enjoyed by Junius Brutus Booth is reserved by the gods to be visited upon the very few, and that I was not of that number; lived to learn that all art, all study cannot invite to the soul of man the "divine afflatus"—a quality that can only be bestowed by the Unseen Father upon His children, and that He is very chary of that gift.

I dare not venture into details concerning this illustrious man. His history has been liberally written by far abler chroniclers than I. His name is indelibly stamped upon the historic pages of two great nations. England and America bear witness to his genius, as each vied with the other in doing him homage. Although English by birth and training, he was essentially American in all his social and political bearings. His eccentricities would require a volume to recount, but they were eccentricities that harmed no one but himself—kind and gentle in disposition, scholarly and complete in all his art work, leaving behind him one great inheritance, his cloak of genius, that fell so gracefully upon the shoulders of his gifted son, Edwin Booth.

J. B. BOOTH.



From New York Fechter went to Boston, where his triumphs here were not only endorsed but the citizens of that great Eastern metropolis made an idol of him; and it was a pity that it was so—as a man managing. His lack of balance rendered him totally unfit for management. Power developed in him all those insulting and tyrannical characteristics so frequently evidenced in public idols. He grew to believe himself a god, and his best friends and most ardent admirers were as likely to be the subjects of his abuses as his avowed enemies. His glorious career in Boston ended ingloriously. He then took to the road. His star of fortune still shone upon him, though with but a feeble light. Its rays gradually grew so dim that he found his pathway beset with darkness, "one woe treading upon the heels of another," so fast they followed. At length we find him inhabiting a small stone hut near Philadelphia, from which he would occasionally emerge in feeble efforts to keep aloft, but the seal of failure was stamped upon him, and his light went entirely out in poverty in that obscure stone hut with not one of that world he had charmed near him to soothe his last moments or shed a tear over his remains. His body was carried into Philadelphia and buried from one of the humblest quarters of that city. So closed the brilliant, irregular, tempestuous career of one of the foremost players that ever came to us from over the water.



CHARLES FECHTER.

Charles Fechter. How shall I approach an exposé of my recollections of that remarkable man? I must write as truthfully of him as I have done of all whom I have yet dealt with and from a thoroughly conscientious standpoint, and in doing so I shall be impelled to set down much that assuredly will not be complimentary, for he was singularly made up of most antagonistic qualities—attributes at times almost divine, offset by opposing forces that certainly did not savor of divinity. He ascended with graceful ease to the loftiest heights of manliness and intellectual superiority, and descended with equal facility to conditions of the earth so earthy that it appeared impossible to associate such dissimilar and contending elements in the one person. He fascinated those who approached him socially with an irresistible charm at one meeting, and perhaps in an hour after you would find him metamorphosed into a repellent, glittering demon—a transformation so sudden and terrible that you wondered if insanity had not taken possession of him.

I do not write from hearsay of this remarkable genius. It must be remembered that I supported him upon his first appearance in this country—playing his entire first season with him—and rejoined him several times during his road tour up to within a short period of his death. That he was a man of genius and a finished artist, in a most exalted degree, I cannot see how any one of intelligence and discrimination who witnessed his entire range of characterizations can possibly disallow. But he was an unbalanced man in his mental bureau, and erratic in the extreme in all his personal emotions and social contacts with the world.

I candidly believe he never started out to be unkind, cruel or unjust, but his lack of balance was continually leading him into unlovely and hateful conditions resulting in discomfort and unhappiness to those who came within his power. I liked the man so much—and I was not alone in my admiration of him—that it pained me to observe these transitions. His genius as an actor made him successively the pet of three great nations—France, England and America all enthusiastically testified to his greatness—and yet he played at football with every one of them. He not only shone brilliantly in the dramatic firmament, he also excelled as a sculptor and was very clever with the brush and pencil. One of the regrets of my life was in the accidental destruction of an ideal head, in paraffine, that he modeled for me one

afternoon on a common breakfast plate. I prized it very highly, and it had been pronounced by several of my sculptor friends a most perfect piece of work, equal to a finely cut cameo. I had it suspended from a wire fastening on the wall of my studio at home, and in some unaccountable way it was jarred from its place and shattered.

I dare say there may still be found among the treasured collections of some of the old scenic artists painted scenes, in little, that he quickly dashed off on their paint frames as models for scenes he wished them to paint for his productions. Then he would go to the property room and instruct the property man the way to make papier-mâché work of all sorts; to the costumer and etch figures and put them in colors as guides for costumes. In short, there was no need within the walls of a theatre that he was not fully capable of directing—a master in every sense.

In France Fechter enjoyed the confidence of and associated with the most distinguished men of the day. He carried a watch, a gift to him from Napoleon III., inscribed with Napoleon's monogram. In all the trying vicissitudes of his latter life (and God knows there were many) he never parted with that watch. Quitting the Théâtre Français, Paris, while still at the zenith of his fame, over some misunderstanding with several members of the company whom he wished discharged, but who were retained, much against his will, by the controlling elements of the theatre, he went to London. There he studied the English language, and under the patronage of Charles Dickens, the famous author, who became his close and steadfast friend, he made his appearance, and so rapid was his progress that he soon ranked among the foremost actors there, and in a few years became an idol of the public.

But his lack of balance again offset his triumphs, and he left England to better his fortunes in America, appearing here under the management of Jarrett and Palmer at Niblo's Garden, still enjoying the assistance and patronage of Charles Dickens, from whose pen—in a letter published in the New York Tribune—he received such unqualified endorsement and introduction to America. This letter may be readily found by reference to the old files of the Tribune.

To those who had seen him act in Paris and London, of course, he was no stranger, but to the general theatrigoing public of America he was unknown. He very soon, however, convinced our public that he was a man of uncommon merit, and in less than a week he was the lion of the town, making big money for himself and his managers. His make-up and general handling of Hamlet, the part in which he opened, was so radically different from all his predecessors that Shakespearean students stood aghast and the general public knew not what to think, but his magnetic force, coupled with his handsome face and grace and ease, soon excused his hitherto quietly ordered or suppressed passages, until those who flocked through curiosity to see the man whom Charles Dickens had announced as one of the greatest actors of the world gradually became convinced of the fact and enthusiastically echoed all that European judgment had so lavishly bestowed upon him.

From New York Fechter went to Boston, where his triumphs here were not only endorsed but the citizens of that great Eastern metropolis made an idol of him; and it was a pity that it was so—as a man managing. His lack of balance rendered him totally unfit for management. Power developed in him all those insulting and tyrannical characteristics so frequently evidenced in public idols. He grew to believe himself a god, and his best friends and most ardent admirers were as likely to be the subjects of his abuses as his avowed enemies. His glorious career in Boston ended ingloriously. He then took to the road. His star of fortune still shone upon him, though with but a feeble light. Its rays gradually grew so dim that he found his pathway beset with darkness, "one woe treading upon the heels of another," so fast they followed. At length we find him inhabiting a small stone hut near Philadelphia, from which he would occasionally emerge in feeble efforts to keep aloft, but the seal of failure was stamped upon him, and his light went entirely out in poverty in that obscure stone hut with not one of that world he had charmed near him to soothe his last moments or shed a tear over his remains. His body was carried into Philadelphia and buried from one of the humblest quarters of that city. So closed the brilliant, irregular, tempestuous career of one of the foremost players that ever came to us from over the water.

FRANK C. BAKER.

JOSEF HOFMANN'S REAPPEARANCE.

A slender youth, with a boyish face, stood on the platform at Carnegie Hall Thursday afternoon with an air of half-ashamed timidity, and received a perfect ovation of applause from a critical audience of music lovers. It was the famous "boy" pianist—Josef Hofmann—who a few years ago set the musical world a-flutter with the promise of his coming greatness. Instead of relying upon his inborn genius as so many juvenile prodigies do, Master Hofmann devoted himself to ten years of hard study abroad and now comes back to fulfill to the utmost the dreams he awakened then. On the occasion of his first recital since his return, he but strengthened and confirmed the impression made in earlier years.

The programme, which required two hours for its performance, included selections from Beethoven, Bach, Chopin, Liszt, and Schubert, besides a composition of Hofmann's which won great applause. His delicate interpretation of Mendelssohn's "Songs Without Words" met with genuine appreciation. The thread of tender melody running through the composition was brought out with thrilling effect. Young Hofmann possesses the art of putting language into music—that rare gift which sometimes comes as a birthright.

The young musician received repeated recalls, to which he responded with a boyish modesty that added to his pleasing personality. A big bunch of Easter lilies and American Beauty roses found its way to the platform to emphasize the admiration of his listeners; and, as the last chords died away from his final performance, a perfect hurricane of applause swept over the house and would not be stilled till he again appeared and struck a few melodious notes in response. A second recital was given on Friday afternoon. It was as successful as the first.

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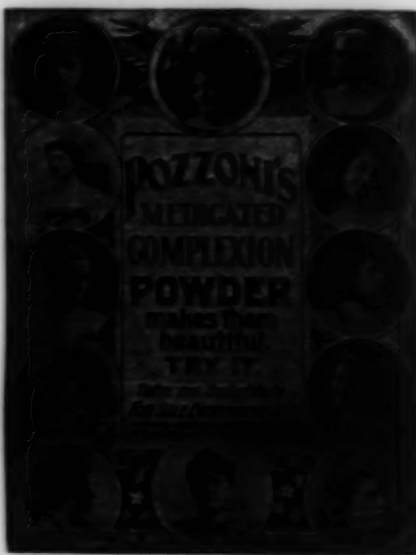
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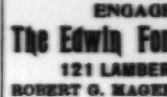
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